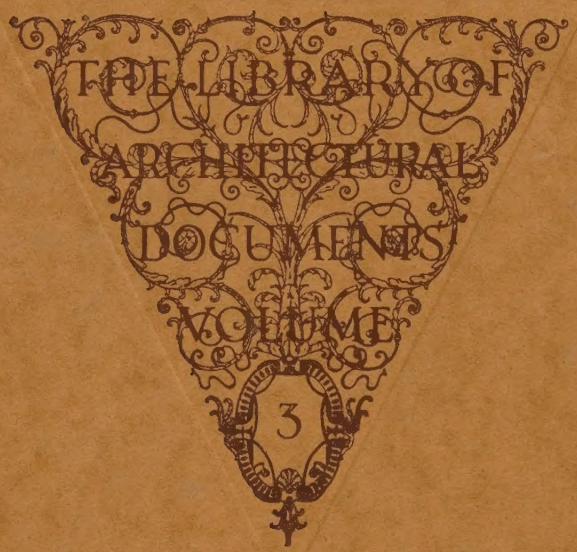
SELECTED MONUMENTS OF FRENCH GOTHIC ARCHITECTURE



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SELECTED MONUMENTS OF

FRENCH GOTHIC ARCHITECTURE

DALE HENNESY

ONE HUNDRED PLATES

FROM THE

ARCHIVES DE LA COMMISSION
DES MONUMENTS HISTORIQUES

With Text By JOHN V. VAN PELT, F. A. I. A., A. D. G. F.

THE LIBRARY OF ARCHITECTURAL DOCUMENTS
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THE LIBRARY OF ARCHITECTURAL DOCUMENTS

DRAWINGS and photographs of the architecture of the past are indispensable in the practice and in the study of architecture. However, the books of plates containing such drawings are so costly that many architects are obliged to work under the handicap of an inadequate library and most draftsmen and students must depend entirely upon the books in the office or school, when they might derive much inspiration and development from studying such books at their leisure.

Knowing this condition and having found that the plate pages from old works on architecture published in PENCIL POINTS are appreciated by a large number of readers, the publishers of PENCIL POINTS have begun the publication of a series of reprints of old books of architectural plates under the general title of "The Library of Architectural Documents," with the purpose of making this material available for every one at as moderate a price as is consistent with a satisfactory presentation of the matter, not costly publications of limited appeal but a practical working library.

This, the third book in "The Library of Architectural Documents," comprises one hundred selected plates reprinted from "Cathédrales de France" and "Monuments Historiques," composing the great work in which carefully chosen examples of French architecture were shown by drawings and photographs from the archives of the French Government Commission on Historic Monuments. The original work, which was costly, has been out of print for some time, and few are so fortunate as to possess it or to be able to obtain access to it. From this rich store of material one hundred plates representing monuments of French Gothic Architecture have been reproduced to form the present book, in conjunction with text matter by John V. Van Pelt.

The fourth and fifth books in "The Library of Architectural Documents" will be devoted to French Romanesque and to Spanish Architecture, respectively.

These will be followed by other volumes, rounding out the series into a reference library embracing a wide range of the best material presented in such a way as to meet the requirements of the architectural profession.

SELECTED MONUMENTS OF FRENCH GOTHIC ARCHITECTURE

THERE have always been tides of fashion. There are still. The crinoline sprouted in vast abundance to be followed by clinging folds; the long skirt by the short. But these tides ebb only to flow again. My mother, who after my father's death always wore black, used to say that she found it convenient to retain the same style of dress and that every tenth year her costumes became the height of fashion.

In art, Greek turned his back on Egyptian, Roman on Greek, the early Christian on the Roman. But there were refluxes. The Renaissance harked back to the Classic. True the more beautiful Renaissance buildings were quite unlike anything to be found in Rome but Roman influence permeated the period. So Spanish Romanesque was revived in Richardson's buildings and, nearer today, Italian Renaissance in McKim's.

During the later half of the Nineteenth Century, Gothic appeared as a dominating influence in church design in America. Sometimes the results were good, sometimes very bad. Much of this work was confined to the restricted period of English Gothic and at one time a veritable craze for English churches blinded Americans to the noble grandeur and charming grace of the buildings of France from which the impulse in England itself had been derived.

With the early Twentieth Century Gothic church before us no one would dare say that this influence on modern architecture has disappeared, nevertheless there was certainly a diminution of the tide in that direction, and the skyscraper appeared in a form that was usually clad in Classic or Renaissance garments.

A peculiar characteristic of Gothic is its accentuation of the vertical line. This was a natural outcome of the essence of the period's development. The fashion of the Twelfth Century was to diminish the size of points of support and to uphold the vaults on slender ribs so that a thin filling between the latter might take the place of the weighty barrels and domes of Romanesque days. These thin shafts had a function not unlike that of the steel columns of our present day skeleton construction. That this has been felt is evidenced by the West Street Building, the Times Building, the Bush Terminal Building, the Woolworth Building and the Hampton Shops Building. Now, during the last year has come the Chicago Tribune's Competition with its plea for the most beautiful tower in the world and the response couched in Gothic terms has been clear proof of the wideness of the feeling that that style is peculiarly adapted to modern commercial architecture.

In 1830 a far reaching historical movement swept over France and Michelet, Guizot and Thierry, whose names have since then grown bright as stars of the first magnitude among the constellations of historians of the world, took up their researches in the national archives of the French State. Restorations of the decaying monuments of France, that glorious abiding place of beautiful architecture, were initiated in 1837 by an Act of the Ministry of the Interior and the masses of the people, until then indifferent to the depredations of vandalism, were aroused to a loving respect for the relics of their past national greatness.

The original Commission of Historic Monuments placed in charge of this work was composed of eight members, but in 1887 a revision of the law was enacted so that, on the 30th of March, 1889, the Commission was increased to thirty-seven and included the most noted members of the administration, archaeologists and architects of the period.

In the prosecution of their work, a vast number of measured drawings were accumulated, some of them of the actual condition of the buildings, some of them showing the restored condition, a faithful reproduction of the original design. Thus this work, still in progress, has extended over a long period of years. By the early part of the Twentieth Century it had assumed really imposing proportions.

The authors of these drawings were men whose names are now famous, Viollet-le-Duc, Rouillet, Ballu, Boeswillwald, Raulin, Toussaint, Formigé, De Baudot, Questel Daumet, Blondel, Normand, Paulin, Sauvageot Corroyer, Lucien Magne, and a host of others too numerous to set down here.

The enormously valuable collection of documents was practically closed to the public until A. de Baudot and Perrault-Dabot approached the Ministry of Public Instruction and the Director of Fine Arts with a request that a selection from it might be published. De Baudot was the Director of Diocesan Edifices and Perrault-Dabot the curator or archivist of the Commission of Historic Monuments. Their proposal found immediate favor and a special committee was formed to select the drawings, edit the work and place before the world the most interesting portions of the collection. The committee included A. de Baudot, Perrault-Dabot, Lasteyrie, a member of the Institute of France, Selmersheim, Chief Inspector of Historic Monuments, A. Michel, Curator of the Louvre, and three members of the Commission of Historic Monuments. Five volumes of one hundred plates each were published and to these were added two volumes of the Cathedrals of France, increasing the total number to some six hundred and fifty plates. When one remembers that the majority of the plates contain half a dozen or more drawings, the tremendous amount of work of the very first order here given to the architectural profession becomes overpowering.

The plates are reproduced in heliogravure, a certain number showing photographs or water color drawings in perspective, the remainder plans, sections and elevations. Each plate is accompanied by a short descriptive sketch of the building and the whole by valuable historical discussions of the different periods which extend from early Christian to modern times.

Unfortunately this work, originally an expensive one, has for a number of years been entirely out of print. Thus it is quite unavailable for use to the majority of architects in America. In view of the urgent need that is presenting itself for reliable documents on French Gothic the editors of the present book conceived the idea of selecting from this monumental work of the French Government and its representatives, the most interesting examples of Gothic contained in it, skimming the cream, as it were. In doing so an underlying motive has been to bring together those designs that are best suited to become inspirations for modern use, especially for business and office buildings, rather than as a mine from which to extract and mint new churches, copies of

those of the old country. Unquestionably the church architect will find the present selection rich in inspiration for his peculiar specialty, but the hope of the editors is much broader than that. Just as Thirteenth and Fourteenth Century England brought forth a new Gothic within the confines of her sea bound shores, so might our distant country, although impelled by a different emotional urge, influenced by other economic requirements, and at once limited and driven forward in the use of new materials and methods of construction, utilize those elements of that beautiful and logical development of the architectural past to create another expression of Gothic that shall contribute its own quota to the sum total of the art of the world.

The following descriptions of the selected plates are culled from those of the original work. Necessarily curtailed, we hope that they may sufficiently fulfil their purpose of suggesting the period to which the building belongs, its location or family connections, and any necessary technical information about the indications on the drawings. Obviously the numbering deviates from that of the original.

Plate I (Page 13), Saint-Sauvery, Cathedral of Aix-en-Provence (Bouches-du-Rhône). The nave and aisles are of different periods, the nave being Fourteenth Century, the northerly aisle Seventeenth Century, while the original choir was Eleventh Century. The porch and tower shown here are Fifteenth Century additions but despite the lateness of the period the contrasts of ornamented and plain surfaces and the relegation of inverted, unstructural arched forms to purely decorative motives endow the design with a charm that is not diminished by any suggestion of illogical structural unsoundness. The cornice, parapet, decorated buttresses and finials contain suggestions that would be useful in clothing the vertical and horizontal lines of modern skeleton structures.

Plate II (Page 15), Sainte-Cécile, Albi (Tarn). The cathedral was begun in 1282, finished in 1512 and built of brick. The single nave is 31 metres high and is decorated with painted ornament. The view selected shows the Fifteenth Century rude screen, or *jubé,* where, as in the preceding plate, the accentuation of vertical and horizontal is suggestive.

Plates III, IV, V, VI and VII (Pages 17, 19, 21, 23, and 25), Notre-Dame, Amiens Cathedral (Somme). Ruskin considered this the most beautiful nave of the whole Gothic period. In its accentuation of the vertical it contrasts with the Spanish type, notably that of Seville, where broad proportions achieve their effect in an entirely different way. Amiens Cathedral was begun in 1220 from the designs of Robert de Luzarches. Thomas de Cormont, Renault de Cormont and Pierre Largent succeeded him as architects and the church was finished in 1366. The nave is 15 metres wide and 42 metres 95 centimetres high. The clerestory windows are 12 metres in height and fill the whole space between the piers. The total length of the church is 133.10 metres. Necessary repairs were made between 1850 and 1875 by Viollet-le-Duc. Page 25 shows an especially lovely bit of Gothic detail.

Plate VIII (Page 27), Notre-Dame, Bayeux (Calvados). An early Romanesque church was destroyed by fire in the Eleventh Century, a reconstruction had a like fate in 1107. The present church was begun in 1159 and finished about 1231, although some of the chapels and the main porches appear to have been built in the Fifteenth Century. The details of the pier shafts are instructive.

Plates IX, X, XI and XII (Pages 29, 31, 33 and 35), Saint-Pierre, Beauvais (Oise). This cathedral, begun on the largest scale of any in France, never progressed farther than the choir and transepts. It was begun in 1225. The nave is actually the highest of the Gothic period, rising to an elevation of 48 metres above the floor, while the roof ridge is 68 metres above the floor. In this building the window treatment and possibly such tracery as that of Page 35 might be used as a point of departure in the design of a large modern hall where light is required.

Plate XIII (Page 37), Saint-André, Bordeaux, (Gironde). The choir and transepts are of the Thirteenth and Fourteenth Centuries, the west end of the nave older. The façade shown is that of the north transept.

Plates XIV, XV, XVI, XVII and XVIII (Pages 39, 41, 43, 45 and 47), Saint-Étienne, Cathedral of Bourges (Cher). The structure here consists of an upper and lower church. The latter, of the Eighteenth Century, envelopes a Romanesque crypt placed under the choir of the upper church. The north and south transept porches, of which one is shown on Page 45, are probably of the period of the crypt, but the beautiful carved door is unquestionably Gothic, as is the main west porch, Page 47.

Plate XIX (Page 49), Saint-François-de-Sales, Chambéry (Savoie). The church was built in the Fourteenth and Fifteenth Centuries, the unfinished façade shown here in 1509. While the resulting effect cannot be reconciled with the Gothic of France, it does not lack beauty in its simplicity of form and depth of shadow. There is something Italian in the projection of the temporary extension of the nave roof and if the idea were skillfully adapted to modern use, the whole might be made harmonious and the charm of the ensemble retained.

Plates XX, XXI, XXII, XXIII and XXIV (Pages 51, 53, 55, 57 and 59), Notre-Dame, Cathedral of Chartres (Eure-et-Loire). This famous building, like Bourges, consists of an upper church and of an immense crypt, the latter, part of an early church destroyed in 1194. The reconstruction of the new, upper church was finished in 1260. Several chapels were added at later dates and the sacristy was built in the Fourteenth Century. The north spire is in stone and of the early part of the Sixteenth Century. It reaches a height of 117 metres. The transept porches, see Page 55 for the one on the north side, were added about 1240 and are unusually beautiful on account of the play of light and shade. The main porch of the west façade is of the purest Gothic period and the sculptured figures are conventionalized with such consummate skill that they fit perfectly into the vertical allignment of that portion of the design in which they play such an important role. It is interesting to note how at intervals a plain shaft has been introduced as a foil to these beautiful figures.

Plate XXV (Page 61), Notre-Dame, Evreux (Eure). The nave is Romanesque up to the triforium, the upper portion Thirteenth Century. The transept, choir and side aisles are of the Thirteenth and Fifteenth Centuries. The flèche that terminates the tower is Fifteenth Century and reaches a height of 73 metres. It is of wood covered with lead.

Plate XXVI (Page 63), Saint-Étienne, Limoges (Haute-Vienne). The present church, which replaces a Romanesque one, was begun in 1273 but no more than the choir had been completed in 1408. Successive periods of enforced inactivity supervened so that the building was only finished in the latter part of the Nineteenth Century. Modern work has been made to harmonize as much as possible with the old. The flamboyant Gothic north transept, the view shown here, is one of the best

examples of that period and was almost entirely completed between 1515 and 1545.

Plates XXVII and XXVIII (Pages 65 and 67), Saint-Étienne, Meaux (Seine-et-Marne). Saint-Étienne of Meaux was begun in 1170 but with such poor materials that an entire reconstruction was undertaken in 1268. Work progressed slowly though more or less continuously so that the north tower was not completed until the middle of the Sixteenth Century. The building was restored during the later half of the last century.

Plates XXIX and XXX (Pages 69 and 71), Notre-Dame et Saint-Privat, Mende (Lozère). The original church belonged to the Fourteenth and Fifteenth Centuries and the towers were begun in 1508 and 1509. In 1579, Calvinists sacked the building and destroyed all but the towers and the two apsidal chapels. The present interior is therefore the best reproduction of Gothic that Henry IVth in the Seventeenth Century could produce or afford. Nevertheless, despite its plainness the simplicity of the interior has a distinct charm.

Plate XXXI (Page 73), Notre-Dame, Moulins (Allier). The choir of this church was built between 1465 and 1507 but the nave, west front and towers are modern (Eighteenth Century work), from the designs of Viollet-le-Duc. The sweep of the flying buttresses of the old construction is of interest and is accented by the gutters.

Plates XXXII and XXXIII (Pages 75 and 77), Saint-Pierre, Nantes (Loire-Inférieure). This is the only French church built entirely in Fifteenth Century Gothic. Even here the nave, side aisles and west front were alone the portions actually constructed during the Middle Ages. The remainder of the church is modern, but finished in the original style. This curious inversion of the usual procedure, where the choir antedates the nave, was brought about by the existence of an earlier Romanesque choir. In the nave it is apparent that Gothic has had time to fully develop: the line of each vault rib is carried up from the ground.

Plates XXXIV, XXXV, XXXVI and XXXVII (Pages 79, 81, 83 and 85), Notre-Dame, Cathedral of Paris (Seine). This is one of the most beautiful and perhaps the best known of the French Gothic Cathedrals. A particularly attractive view is that from the southeast showing the apse, flèche and flying buttresses in the foreground. The interior dimensions of the building are: length, 130 metres, width, 48 metres, and height, 33.77 metres. There is a main nave and double side aisles. The church is surrounded by 37 chapels. Viollet-le-Duc designed the lovely flèche. It is built of oak covered with lead and reaches a height of 95 metres above the ground.

Plate XXXVIII (Page 87), Saint-Corentin, Quimper (Finistère). The choir and apse of this cathedral were begun in 1239, the collaterals of the choir are of the Fourteenth Century, the main nave, transepts and central vault Fifteenth Century. The greatest variety of style is apparent. The spires were completed between 1854 and 1856. The interior dimensions are: length, 92.45 metres, width, 15.70 metres and height of nave, 20.20. An interesting characteristic of the plan is the inclination of the axis of the nave toward the north. It is to be found in other churches of that time.

Plates XXXIX, XL and XLI (Pages 89, 91 and 93), Notre-Dame, Reims Cathedral (Marne). The Great War has turned the limelight of history so vividly upon this beautiful building that it is now the most noted example of Gothic art. Without such notoriety it deserved a foremost place in the consciousness of all art lovers, and although it may lack some of the sturdy virility of Paris and Chartres, its lacy loveliness, harmonious proportions and aspiring lines place it in the first rank of the great monuments of this great period. It belongs to the first half of the Thirteenth Century. The architect was Jean d'Orléans and only the upper part of the west front and the two towers remained to be completed in the Fourteenth Century. The spires intended for both towers were never finished. A flèche at the intersection of the transepts and nave was destroyed by fire in the end of the Fifteenth Century. Restorations done with material of poor quality were undertaken during the latter half of the Nineteenth Century. As the result of the vandalism of the Germans, restorations have again been begun. The building is 138.70 metres long, 49.45 metres wide at the transepts and the nave, 38 metres high.

Plates XLII and XLIII (Pages 95 and 97), Notre-Dame of Rouen (Seine-Inférieure). Rouen may be called the most picturesque of the French cathedrals. A part was built during practically each Gothic period and the more specifically French Gothic influence warred with Norman in the evolution. The building was begun in the Twelfth Century, minor parts destroyed by fire in 1200, the lateral porches of the west front and the north tower of Saint-Romain remaining. The nave, transepts and choir were rebuilt in the Thirteenth Century and the south tower in the Fifteenth Century. The upper part of the north tower was added in the Sixteenth Century and an openwork spire of wood covered with lead surmounting the central tower was late Sixteenth Century work. In 1882 lightning destroyed the central spire and it was rebuilt of cast iron between 1827 and 1877. The vault of the central nave supports its keystone 28 metres above the church floor.

Plate XLIV (Page 99), Saint-Pierre, Saint-Claude (Jura). The plate is full of the severe character of the Middle Ages, this end of the church being the part that was built in the Fourteenth Century. The west end was finished during the reign of Louis XV. The simple buttresses of the apse with their long vertical lines and windows entirely filling the intervening spaces might be useful in the designing of a modern office building.

Plate XLV (Page 101), Saint-Dié, Saint-Dié (Vosges). This church belongs to the Eleventh, Twelfth and Thirteenth Centuries, the chapels to the later period. They do not correspond to the main buttresses but are perhaps all the more picturesque for that reason. The west front is Doric of the Seventeenth Century.

Plate XLVI (Page 103), Saint-Flour, Saint-Flour (Cantal). The building belongs to the Fourteenth Century and will prove a delight to those who take pleasure in simple wall surfaces. It has an advantage over the Cathedral of Mende, Page 71, in that the intrados of the arch between the nave piers is not rounded off and therefore has greater force and strength. The beauty of the detail of the pulpit is intensified by its background.

Plate XLVII (Page 105), Notre-Dame, Séez (Orne). The cathedral of Séez is Thirteenth Century. Defective foundations explain the enormous buttresses. The vertical lines of the towers are inspiring, the openwork spires beautiful in detail and silhouette and the upper portion of the façade of the south transept a gem.

Plates XLVIII and XLIX (Pages 107 and 109), Saint-Étienne, Sens (Yonne). This cathedral has been ascribed the place of the oldest Gothic monument, although Viollet-le-Duc gives the palm to the Abbey of Saint Denis. The latter was begun in 1137, so Sens may have had its birth in 1140. Indeed the main portion of the church was probably built during the latter part of the Twelfth Century. The walls and vaults above the triforium were changed at the end of the Thirteenth

Century; also the date of the major portion of the west façade, although the central door and north tower are Thirteenth Century. The south tower, including the gallery of bishops, is of the end of the same century but the clock tower above it and the belfry and campanile belong to the Sixteenth. The transepts are 1490-97, (Page 109), and 1501-16. The Thirteenth Century *Officialite* to the south of the church (one bay shows in the photograph) is most interesting.

Plate L (Page 111), Saint-Gervais-et-Saint-Protais, Soissons (Aisne). Soissons is the most beautiful and the most complete of the smaller cathedrals. It belongs to the latter half of the Twelfth Century and the earlier part of the Thirteenth. It is 100 metres long and nave vault is 33.30 metres high. The pier details are particularly instructive.

Plate LI (Page 113), Saint-Pierre, Troyes (Aube). This cathedral was begun in 1208 and the choir, transepts and the last bay of the nave are Thirteenth Century. It progressed slowly during the next three centuries and has in it examples of all periods. The apsidal chapels are strikingly picturesque.

Plate LII (Page 117), Church of Auvers (Seine-et-Oise). Here we have a transition or early Gothic building (Thirteenth Century) but all of the same period except for the Twelfth Century Romanesque apsidal passage on the left of the choir in the perspective. It seems to nestle like a little chapel between the choir and the transept.

Plate LIII (Page 119), Church of La Chapelle-sur-Crécy (Seine-et-Marne). It is a Thirteenth Century building, somewhat changed in the Fifteenth Century, which left its mark in the three unusual triforium arches seen at the left of the section.

Plate LIV (Page 121), Bishops' Palace of Laon (Aisne). This building is now the Court House. It is Thirteenth Century Gothic and the main hall, of which the pointed arched windows are seen in the section, was built about 1242.

Plates LV and LVI (Pages 123 and 125), Abbey of Saint-Martin-des-Champs at Paris. The priory was founded in 1061 and rebuilt in the Thirteenth Century. It is now the Conservatory of the "Arts-et-Metiers." The beautiful door, Page 123, now in the library, was originally that of the cloister which preceded the hall now next to the library. Although these unusually fine details bear the stamp of a well developed art, some antiquarians believe that they really date back to the Twelfth Century and that they were only restored in the Thirteenth.

Plate LVII (Page 127), Cloister of Saint-Jean-des-Vignes, Soissons (Aisne). We have here a beautiful piece of Thirteenth Century Gothic with an interesting example of the way in which, at that logical period, needless buttresses were omitted in a corner.

Plates LVIII, LIX, LX and LXI (Pages 129, 131, 133 and 135), Château of Pierrefonds (Oise). In it we see the most important specimen of military architecture in France. It was also, in its day, one of the most sumptuous residences of the period. Built by Louis, Duke of Orléans, brother of Charles VI, in the latter part of the Fourteenth Century, after a siege in 1616, the château was taken and the greater part of it razed to the ground. Napoleon III restored it and appointed Viollet-le-Duc to direct the work. It was almost finished in 1870.

Plate LXII (Page 137), Church of Tillard (Oise). This picturesque little edifice was built about 1340. It has a vaulted wooden ceiling with apparent trusses.

Plates LXIII and LXIV (Pages 139 and 141), Chapel of the Château of Vincennes (Seine). This building belongs to the Fourteenth, Fifteenth and Sixteenth Centuries. The Renaissance architects took especial pride in working in the original Gothic style so that it is almost impossible to distinguish the later from the earlier work. The interior, of which the proportions are unusually beautiful, might serve as an inspiration for a modern hall of large proportions. Romanesque has been successfully adapted to such uses, Gothic should offer as fertile a field.

Plate LXV (Page 143), Old Houses at Provins (Seine-et-Marne). The Grange des Dîmes is Thirteenth Century, the house of the rue des Capucines (middle right) only dates back to the Fifteenth or Sixteenth Century, while the Hotel Valuisant is of the Thirteenth Century. A certain type of modern restaurant might be improved by study of the houses of this period.

Plate LXVI (Page 145), Town Hall of Saint-Quentin (Aisne). The plate shows the condition of the building (a Sixteenth Century design) in 1847. It was mutilated by unskillful restoration in 1850, but in 1899 an effort was begun to remedy this.

Plate LXVII (Page 147), Church of Pontorson (Manche). This little Breton church was built in 1010 but the choir was replaced in the Thirteenth Century and the heavy buttresses required to hold the old edifice were probably of the same date.

Plates LXVIII, LXIX and LXX (Pages 149, 151 and 153), Abbey of Mont-Saint-Michel (Manche). The abbey was founded in the Eighth Century but the oldest portions of the existing building are not earlier than the Eleventh. The church was finished in 1135. The first three bays of the nave were destroyed in 1776 and the choir which fell in 1421 was rebuilt between 1450 and 1510. The buildings of the abbey proper, destroyed by fire in 1203, were reconstructed in the Thirteenth Century. This group of buildings has always been famous on account of its picturesque beauty. Henry Adams has made it still more famous by the beauty of his writing. It has not been extensively shown in architectural publications and these plates are particularly interesting on that account.

Plate LXXI (Page 155), Church of Saint Serge at Angers (Marne-et-Loire). The sanctuary, choir, lateral chapels and transepts date back to the Twelfth Century or at least to the beginning of the Thirteenth and are distinctly Plantagenet in character. The nave, its collaterals and the main elevation are of the Fifteenth Century.

Plate LXXII (Page 157), Church of Omonville-la-Rogue (Manche). This little Thirteenth Century church is by the sea and as a protection against the wind has no west porch. The entrances are on the north and south at the westerly end of the church. The west window has in it a very early example of Gothic tracery. The tower is also unusual and picturesque.

Plate LXXIII (Page 159). On the left is the gate of Saint-Jacques at Parthenay (Deux-Sèvres) and on the right that of Brest Dinan (Côtes-du-Nord). Both of these are Thirteenth Century constructions. They show traces of Fourteenth Century restoration.

Plate LXXIV (Page 161), Church of Saint-Ouen at Rouen (Seine-Inférieure). Here we have one of the most homogeneous and perfect examples of Gothic ecclesiastical architecture not classed among the cathedrals. The church was begun in 1320. Its nave is Fifteenth Century, but in entire harmony with the choir.

Plate LXXV (Page 163), Church of Tour (Calvados). The nave and transept are Romanesque, the choir and apse unusually fine Fourteenth Century Gothic.

Plate LXXVI (Page 165), Dungeon of the Old Château of Dinan (Côtes-du-Nord). It consists of two coupled towers of the Fourteenth Century.

Plate LXXVII (Page 167), Choir screen of the old Abbey Church of Fécamp (Seine-Inférieure). This screen, built in the Fourteenth Century, was destroyed about 1894 or 1895, but its remains were gathered together and the present plate is a faithful restoration of the screen made by Sauvageot. Such screens are unusual in France and this one is very beautiful.

Plates LXXVIII and LXXIX (Pages 169 and 171), Church of Saint Maclou at Rouen (Seine-Inférieure). Saint Maclou, begun in 1437, was not finished till the beginning of the Sixteenth Century. It is a particularly interesting example of late French Gothic.

Plate LXXX (Page 173), Choir screen of the chapel of Saint-Fiacre at Faouët. This beautiful Fifteenth Century screen is of carved wood. The lacy details shown in grey tint no longer exist and are an attempt at a restoration by Mr. E. Lambert drawn up in 1850.

Plate LXXXI (Page 175), Church of Notre-Dame at Dijon (Côte-d'Or). Here we have the purest example of the Thirteenth Century architecture of Burgundy. The west front towers were never finished. The nave is 25 metres high.

Plates LXXXII and LXXXIII (Pages 177 and 179), Synod Hall of the Archbishopric at Sens (Yonne). Here is a Thirteenth Century building that would lend itself readily to adaptation as a college or school refectory. It seems a pity that fashion should have turned American architects so generally toward English work of the same period to the exclusion of the more virile French prototype.

Plate LXXXIV (Page 181), Old Hôtel-Dieu or Hospital at Tonnerre (Yonne). The great Thirteenth Century hall built for the patients has been changed into a chapel. It is 101 metres long, 21 metres wide and covered by a trussed wooden vault. The apse has stone vaults. It is extremely impressive in its simplicity and great size.

Plate LXXXV (Page 183), Church of Saint-Urbain of Troyes (Aube). Here again the Thirteenth Century has bequeathed to us an example that can be utilized in modern work. The spaces between the vertical piers and buttresses are entirely filled with a beautiful glass and tracery screen.

Plate LXXXVI (Page 185), Clock Tower at Auxerre (Yonne). This is a Fifteenth Century construction.

Plate LXXXVII (Page 187), Hospital of Beaune (Côte-d'Or). Here we have a Fifteenth Century group of buildings with a most picturesque gallery of carved wood.

Plate LXXXVIII (Page 189), Church of Notre-Dame at Cléry (Loiret). The church, originally built in 1428 and fired by the English, was rebuilt toward the end of the Fifteenth Century. It is 83 metres long.

Plate LXXXIX (Page 191), Bâtiment des Mâchicoulis, Le Puy en Velay (Haute Loire). Adjoining this building is the famous cloister of Le Puy, a corner of which can be seen in the transverse section. The main hall shown here was built up to the level of the modillions in the cloister during the Romanesque period. The upper portion of the building is Thirteenth Century.

Plate XC (Page 193), Lava Crosses at Saint-Nectaire, Royat and Saint-Cirgues (Puy-de-Dôme). Charming in their delicate lines, these Fifteenth Century crosses are sculptured from blocks of lava. The pedestal of the central one probably came from another cross. The last on the right was carved toward the end of the century.

Plate XCI (Page 195), Palace of the Popes at Avignon (Vaucluse). One of the most important Fourteenth Century military constructions, this half fortress was never taken by force. As an armory or a warehouse such a building would be of use today.

Plate XCII (Page 197), Ramparts of Avignon. The ramparts of Avignon are of the same period as the Pope's Palace, Fourteenth Century. The Porte St. Michel is particularly interesting and the room in the arch over the passageway is unusual.

Plate XCIII (Page 199), Old Cathedral of Saint Nazaire at Béziers (Hérault). The older portions of this church are Twelfth Century but the nave and apse are of the Thirteenth and Fourteenth Centuries. The cloister is of the later date.

Plate XCIV (Page 201), Church of Larroumieu (Gers). In the center of the plate is a plan of the town that shows the approaches to the church and to the right of it, at larger scale, a plan of the church and its cloister. The building is Fourteenth Century and has an interesting projecting roof that partakes of the southern character not usually associated with French Gothic.

Plate XCV (Page 203), Convent of the Jacobins at Toulouse. The church is one of the most beautiful constructions in brick of the Thirteenth Century. It has a very curious arrangement in plan as there is a line of columns on the main axis dividing the vaults into two equal sets. There are no side aisles and originally there were no chapels. Those around the apse are of the Fourteenth and Fifteenth Centuries.

Plate XCVI (Page 205), Belfries of the Abbey Church of Brantôme (Dordogne) and of the Church of Montjoie (Ariège). The first of these is Twelfth Century. The second, which served as one of the fortified points of the town, is Twelfth Century in its lower portion, but the little campanile and the archivolte of the entrance door are Fourteenth Century and the upper parts of the two towers are probably Sixteenth Century.

Plate XCVII (Page 207), Town Hall of Saint-Antonin (Tarn-et-Garonne). This beautiful structure is of the Twelfth Century.

Plate XCVIII (Page 209), Old Abbey of Loc-Dieu near Ebbes (Aveyron). The church is Twelfth Century with a Fifteenth Century apse and cloister.

Plate XCIX (Page 211), Church of Villefranche-de-Roüergue (Aveyron). The church is of the Fifteenth Century and has a simple majesty that is commanding. Unfortunately it was never completed and the roof of the tower is a makeshift.

Plate C (Page 213), Town Hall at Cordes (Tarn). This is the most interesting of the Gothic houses of the curious old town of Cordes. It was built in the Fourteenth Century and is well preserved despite the modern use of the arcade. The restoration shows its original appearance.

John V. Van Pelt.

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Errata: On page 33 "arbres" should be arbre, and on page 61 "Eureux" should be Evreux.

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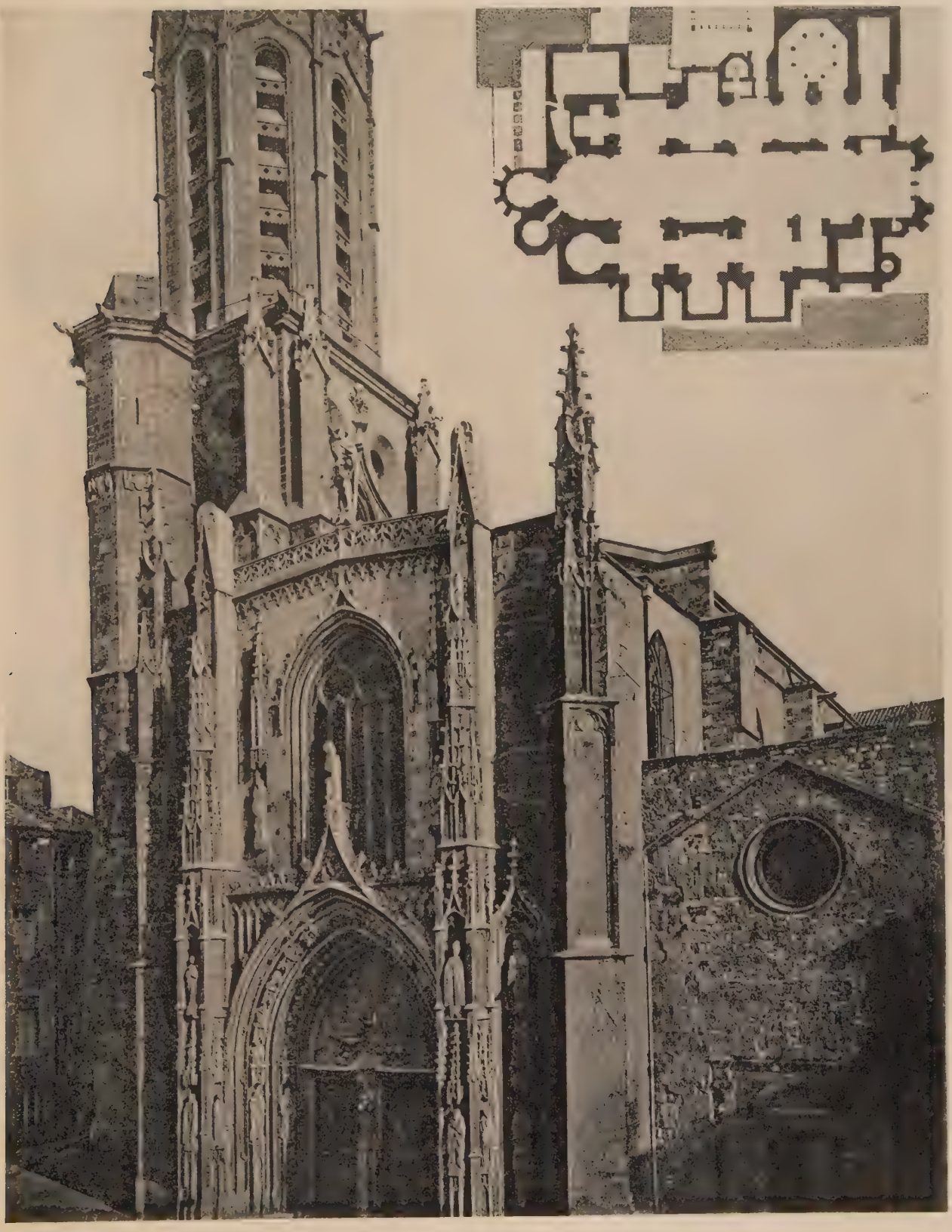

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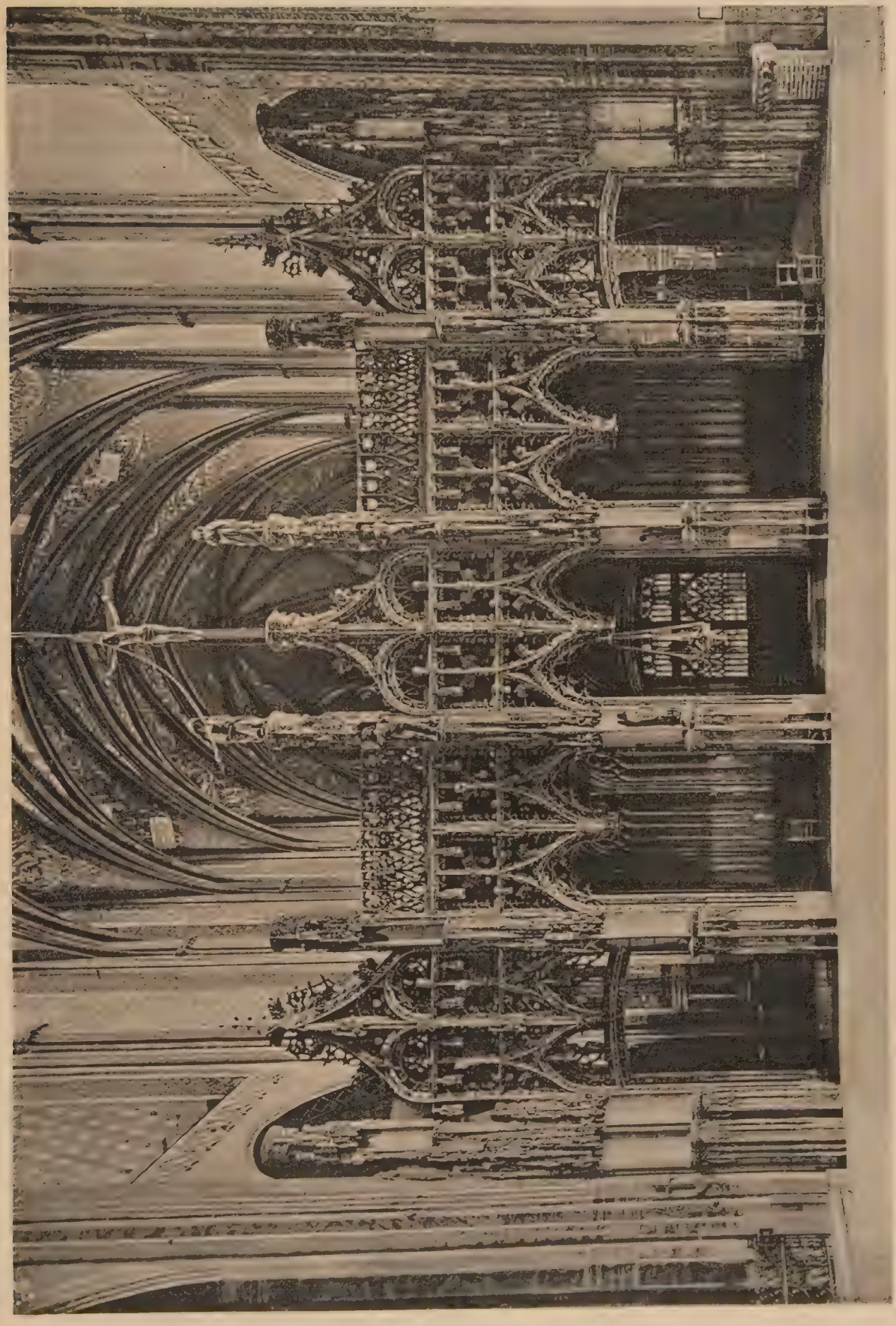

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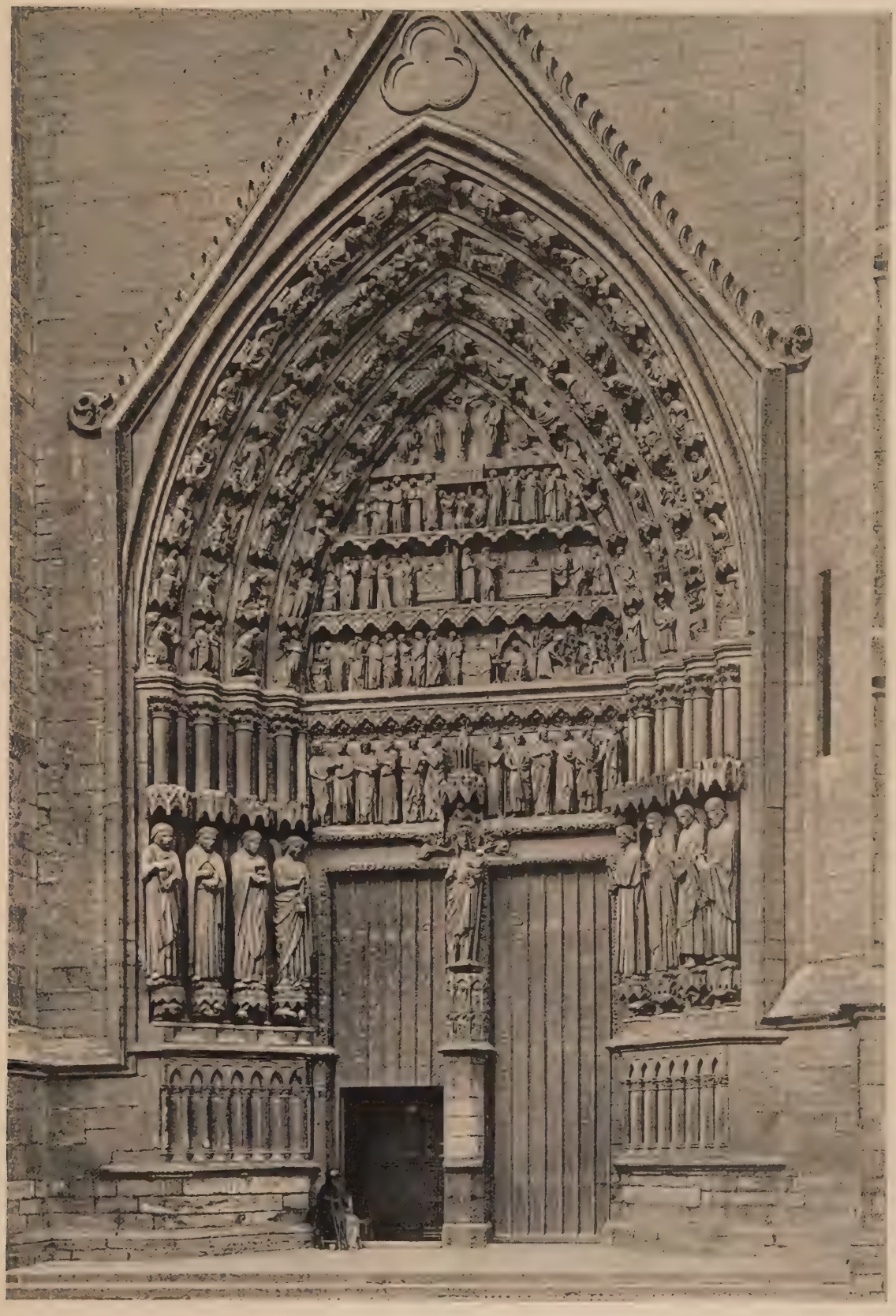

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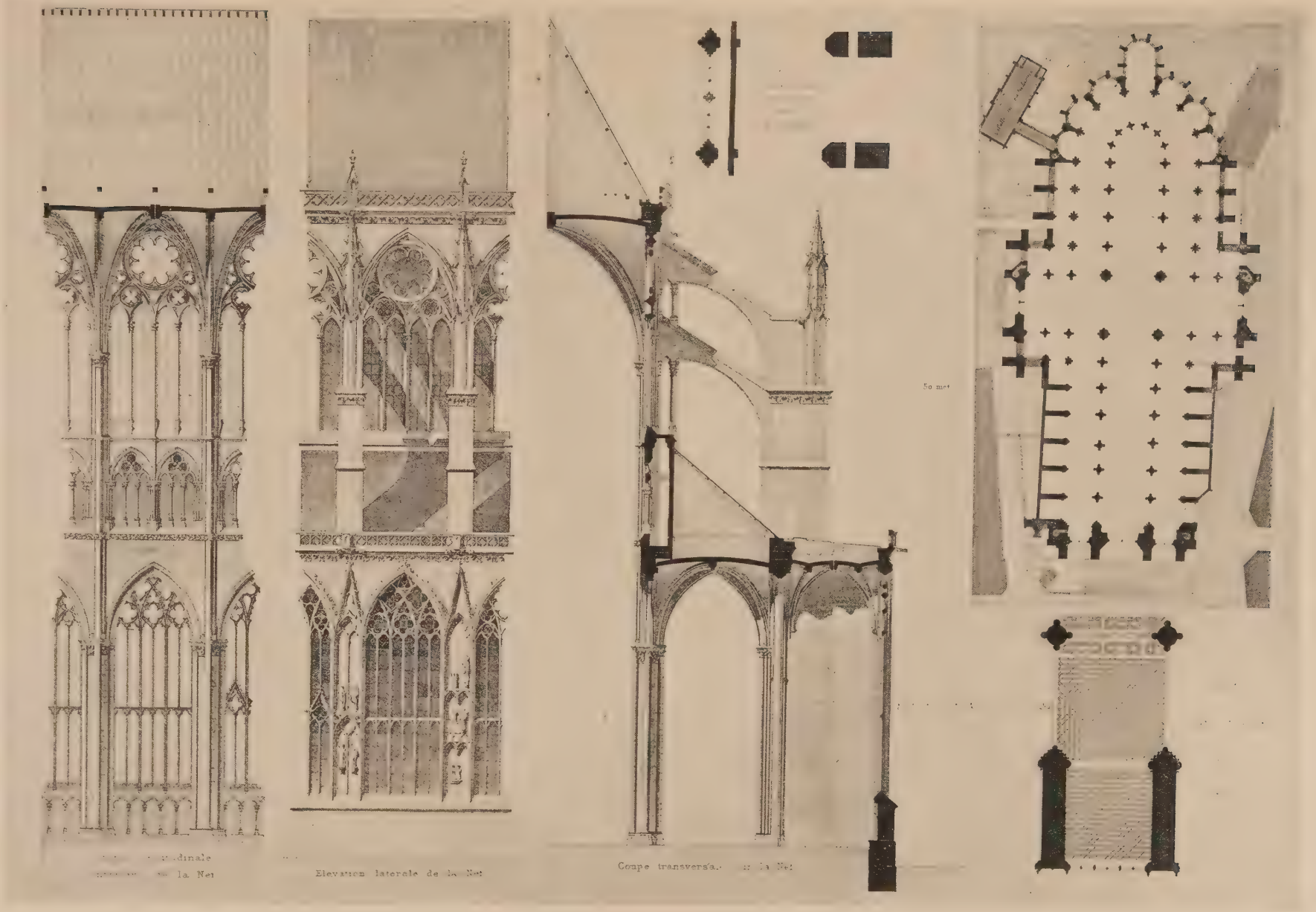

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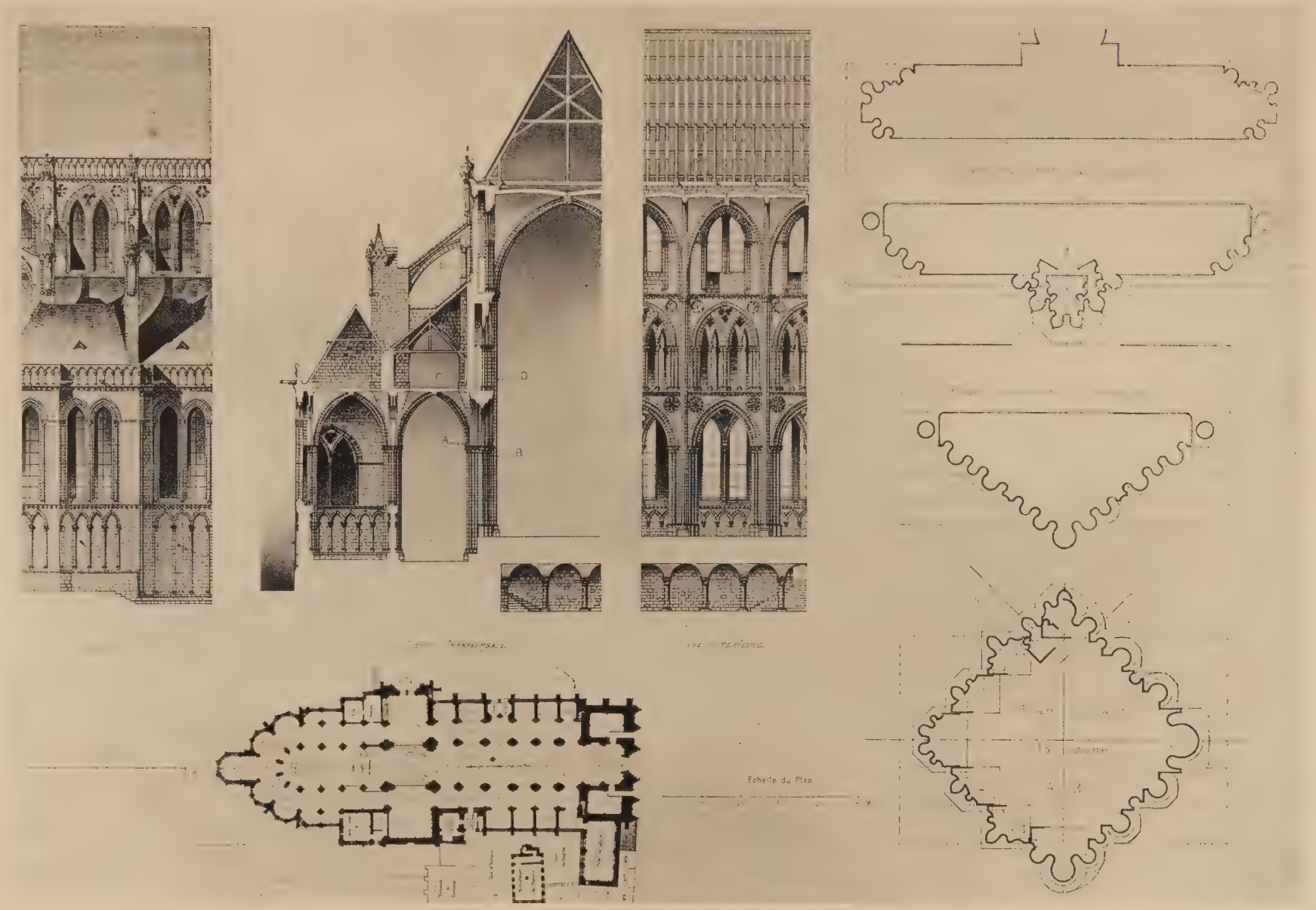

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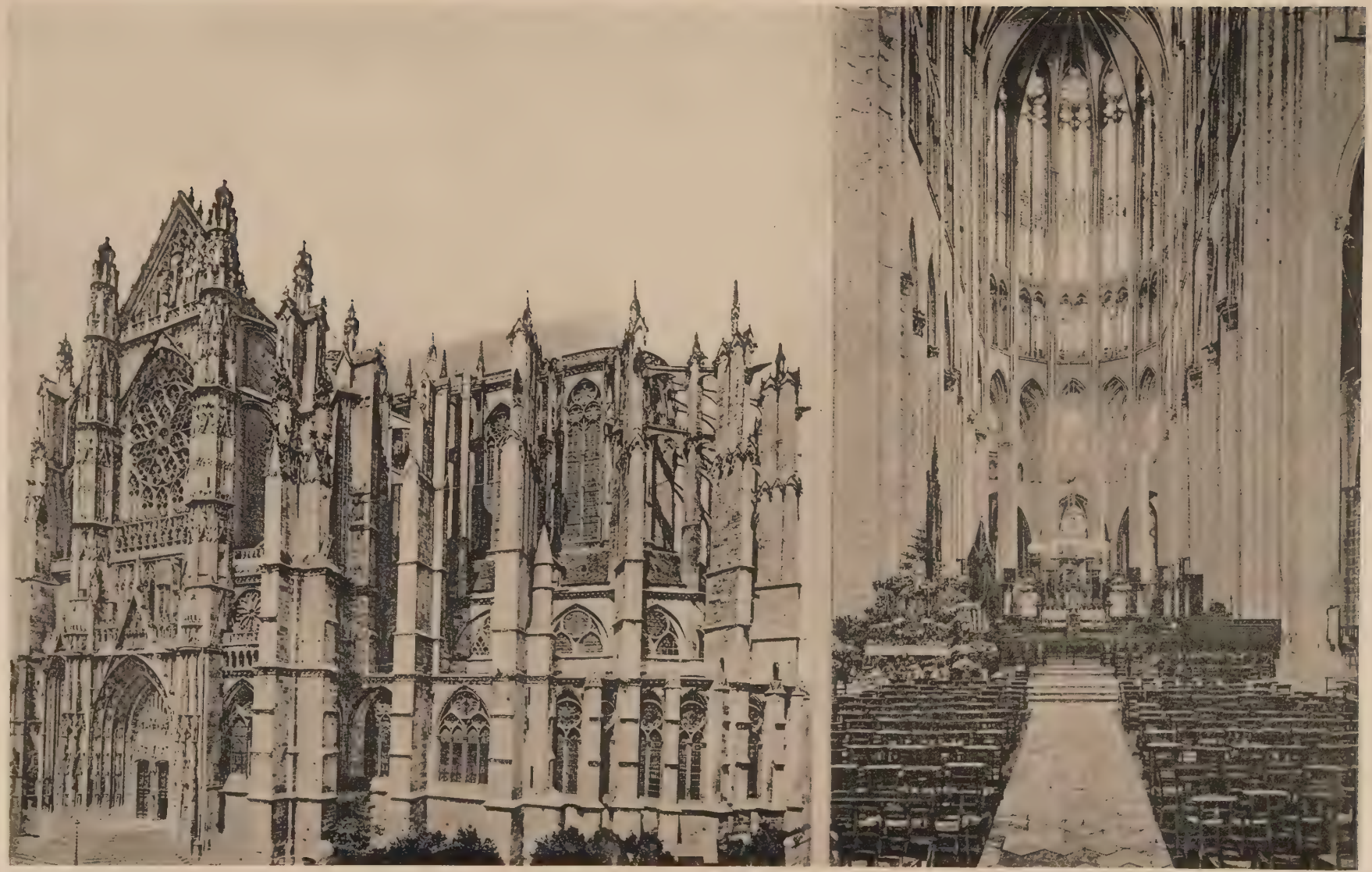

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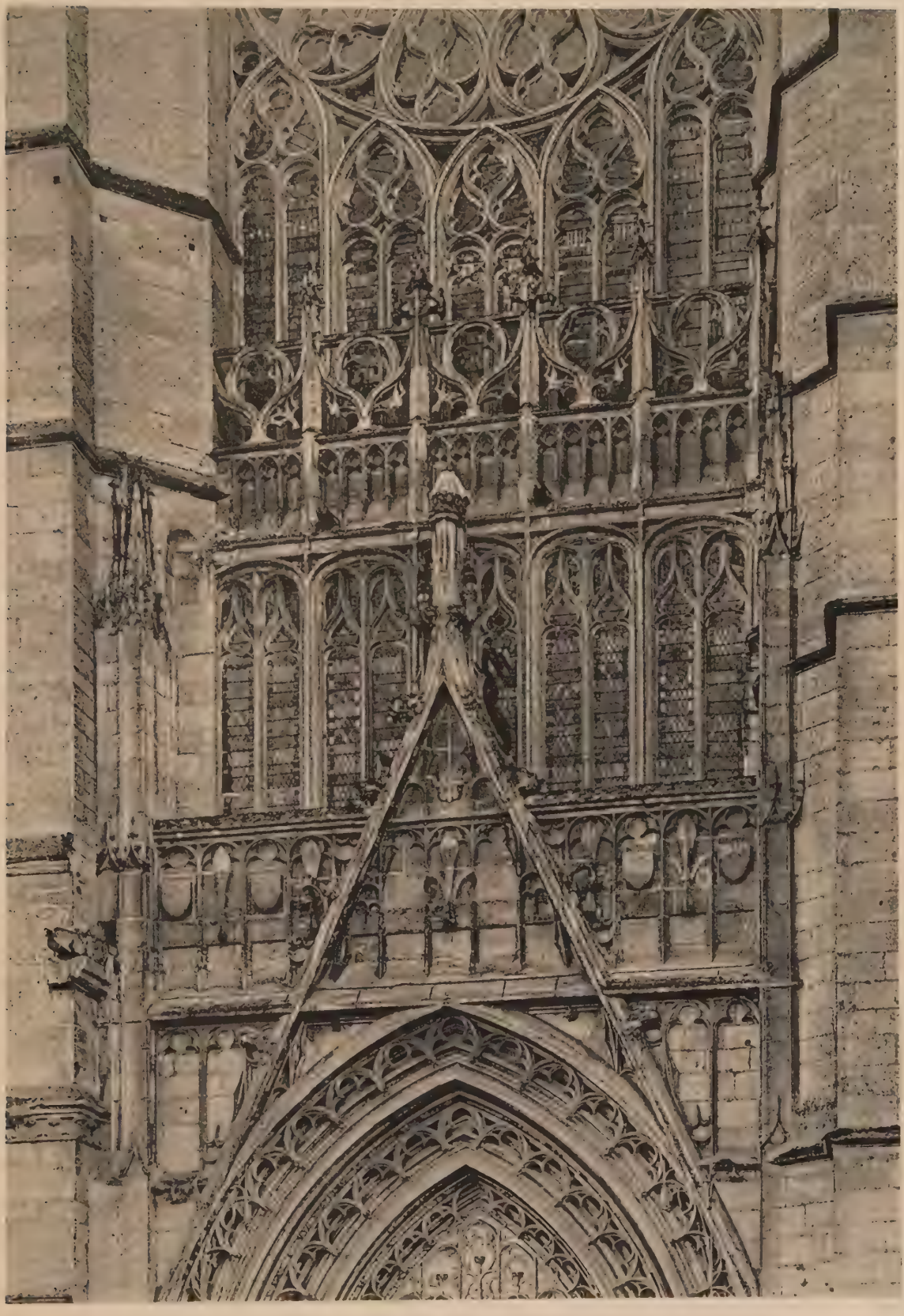

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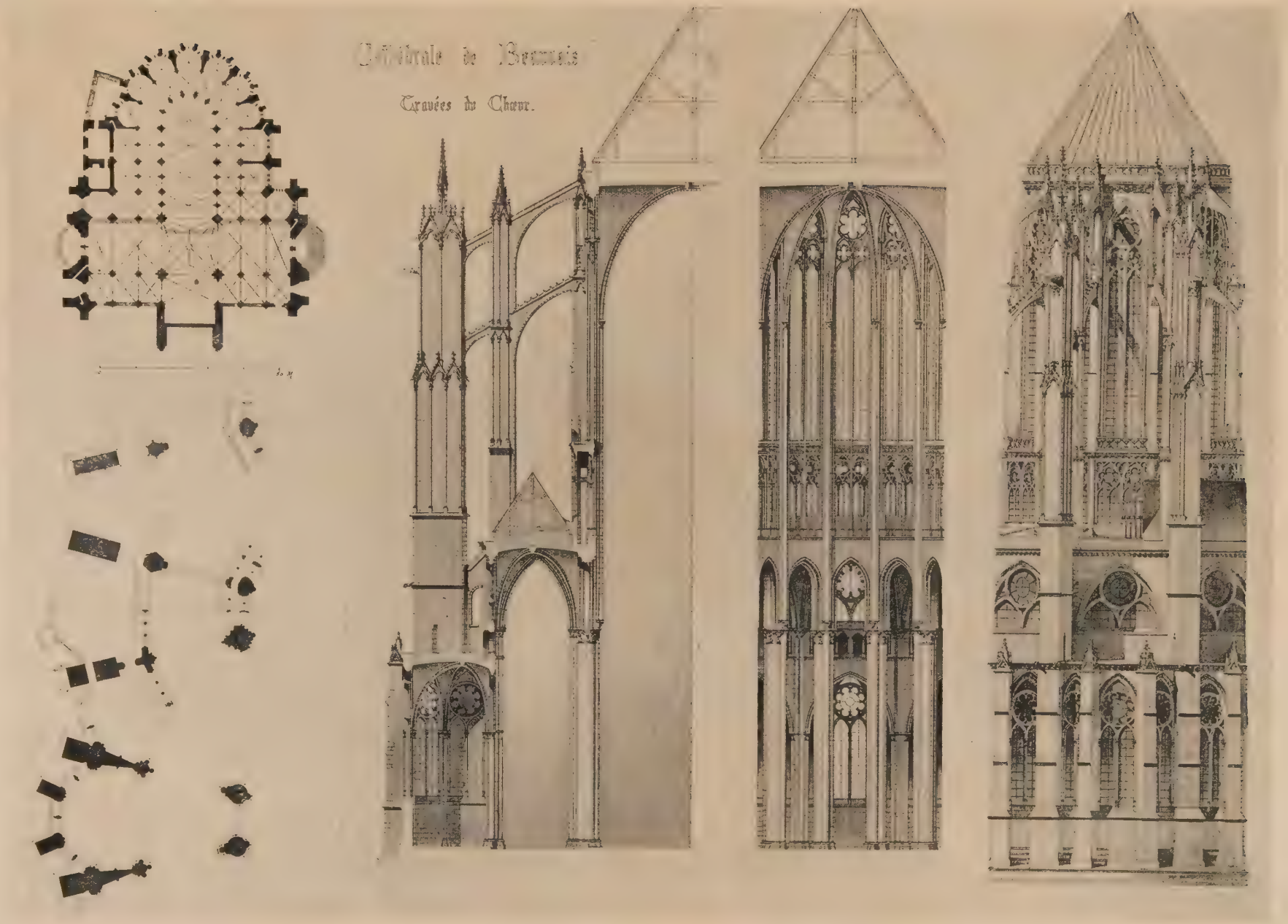

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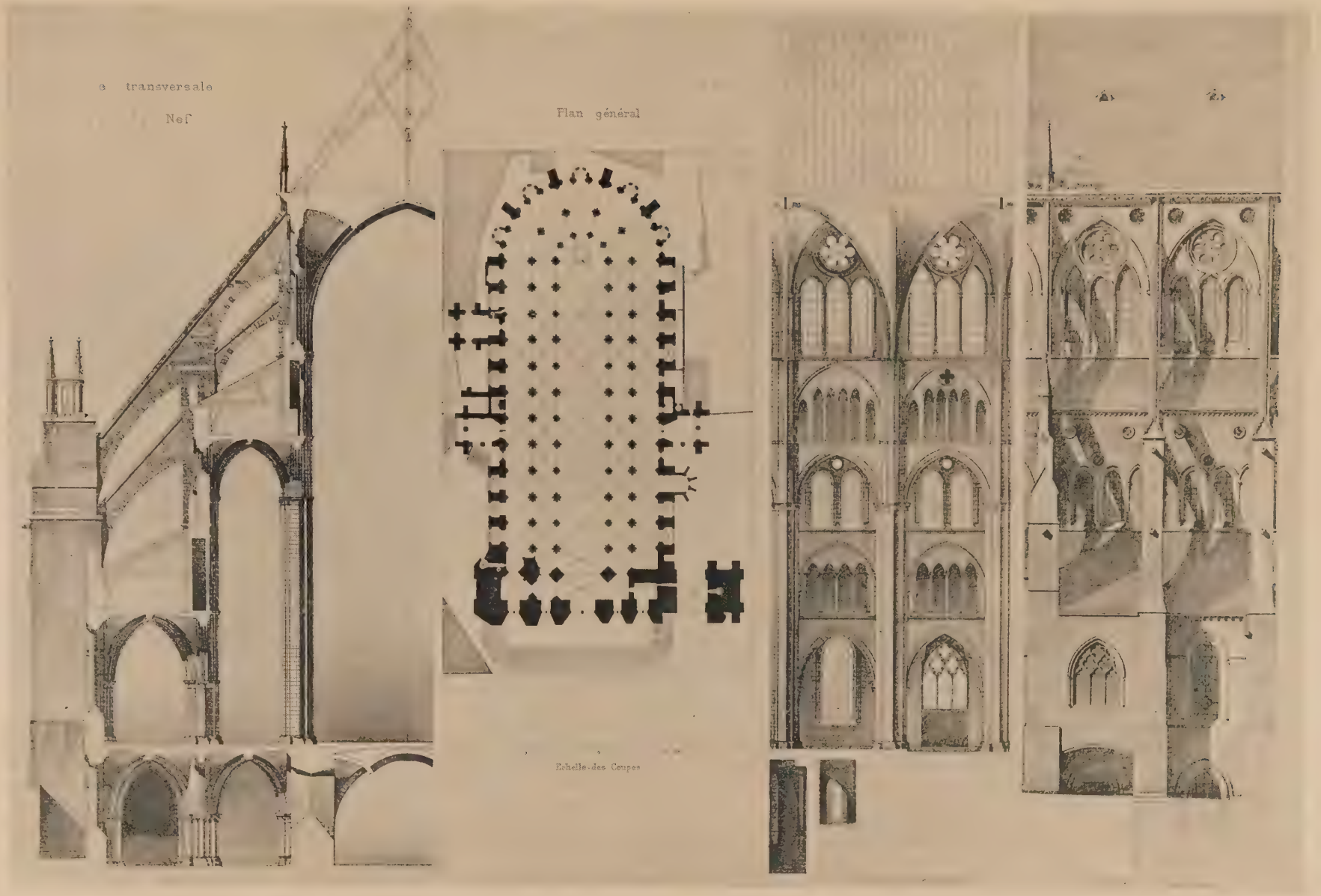

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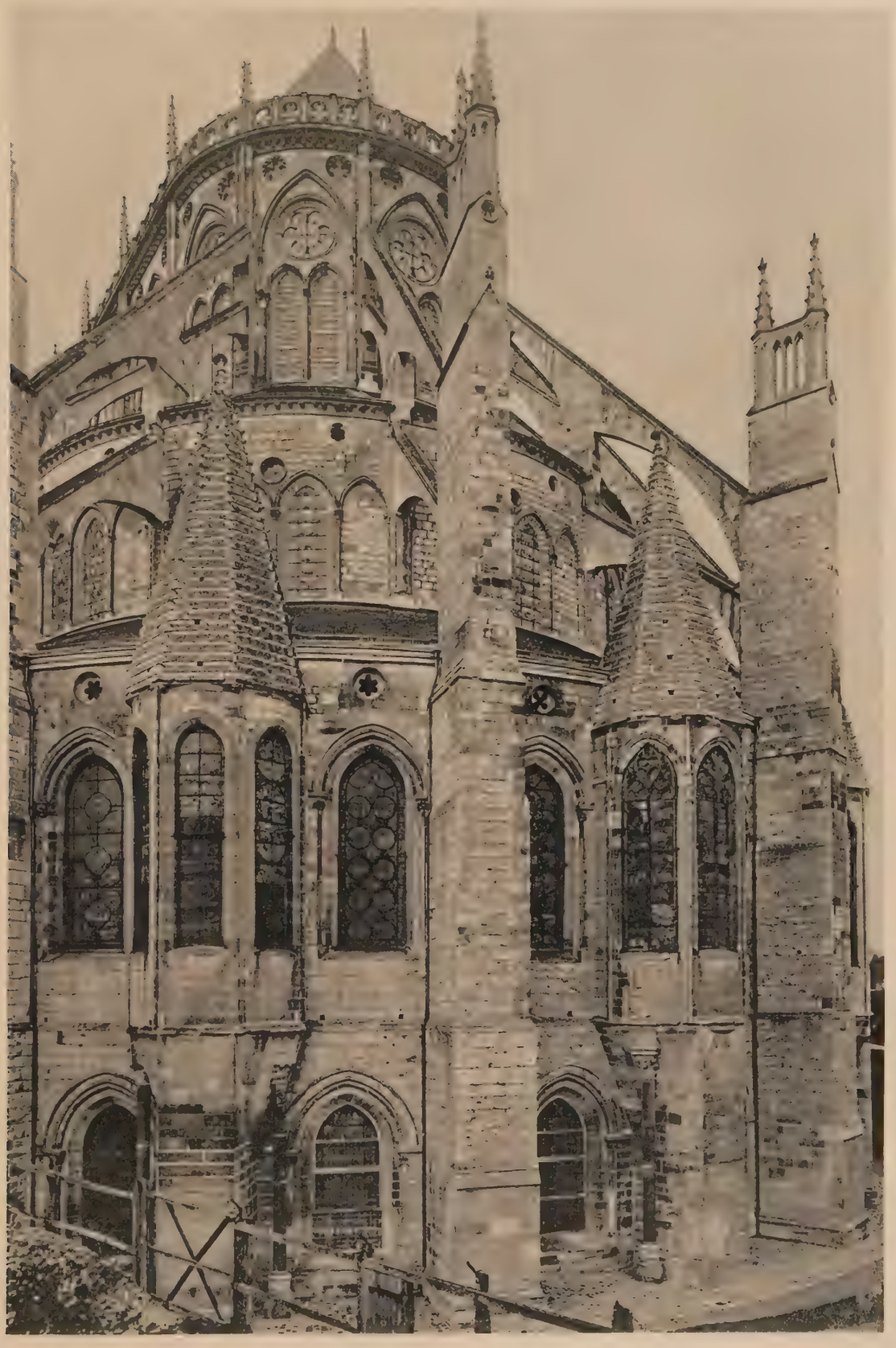

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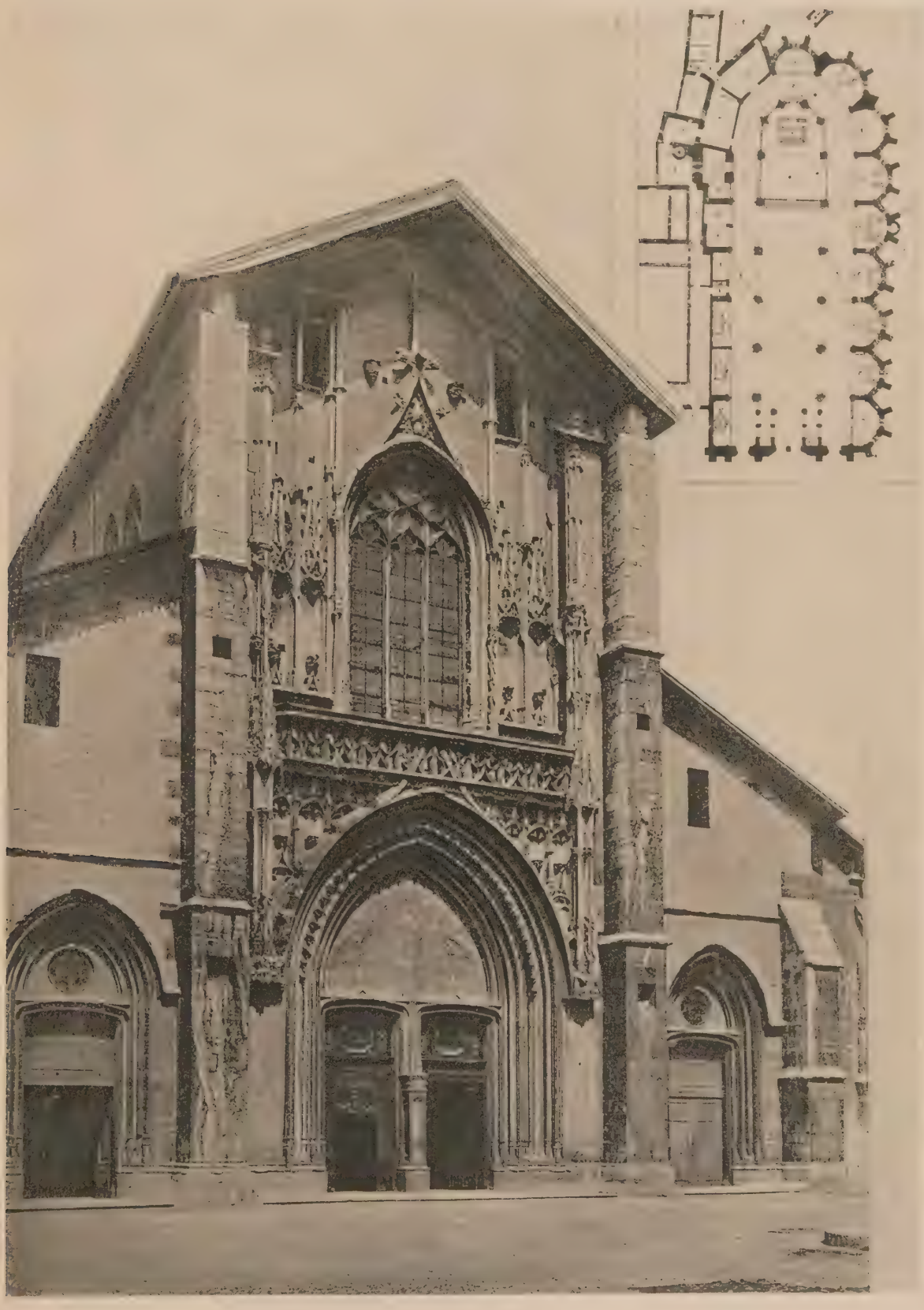

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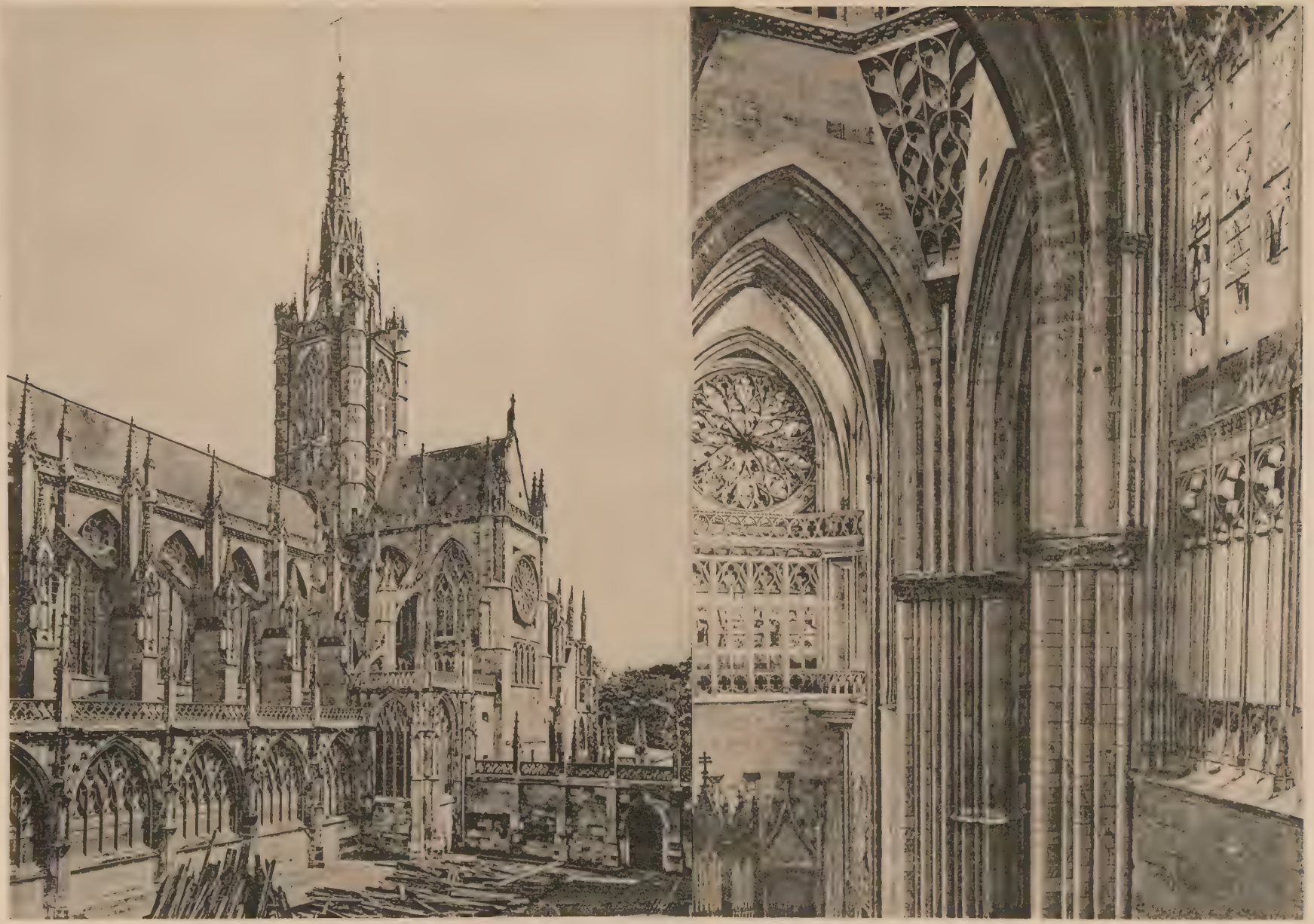

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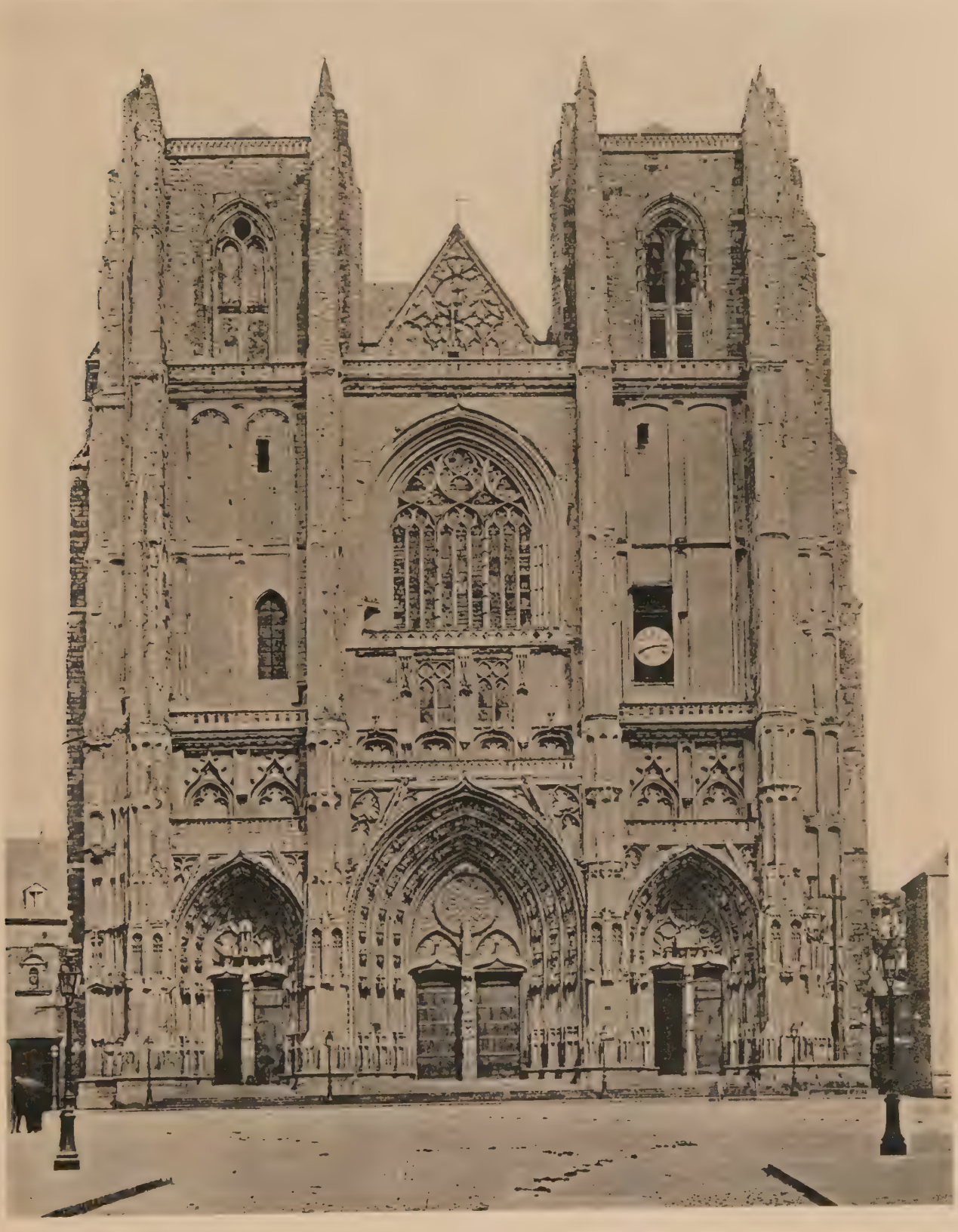

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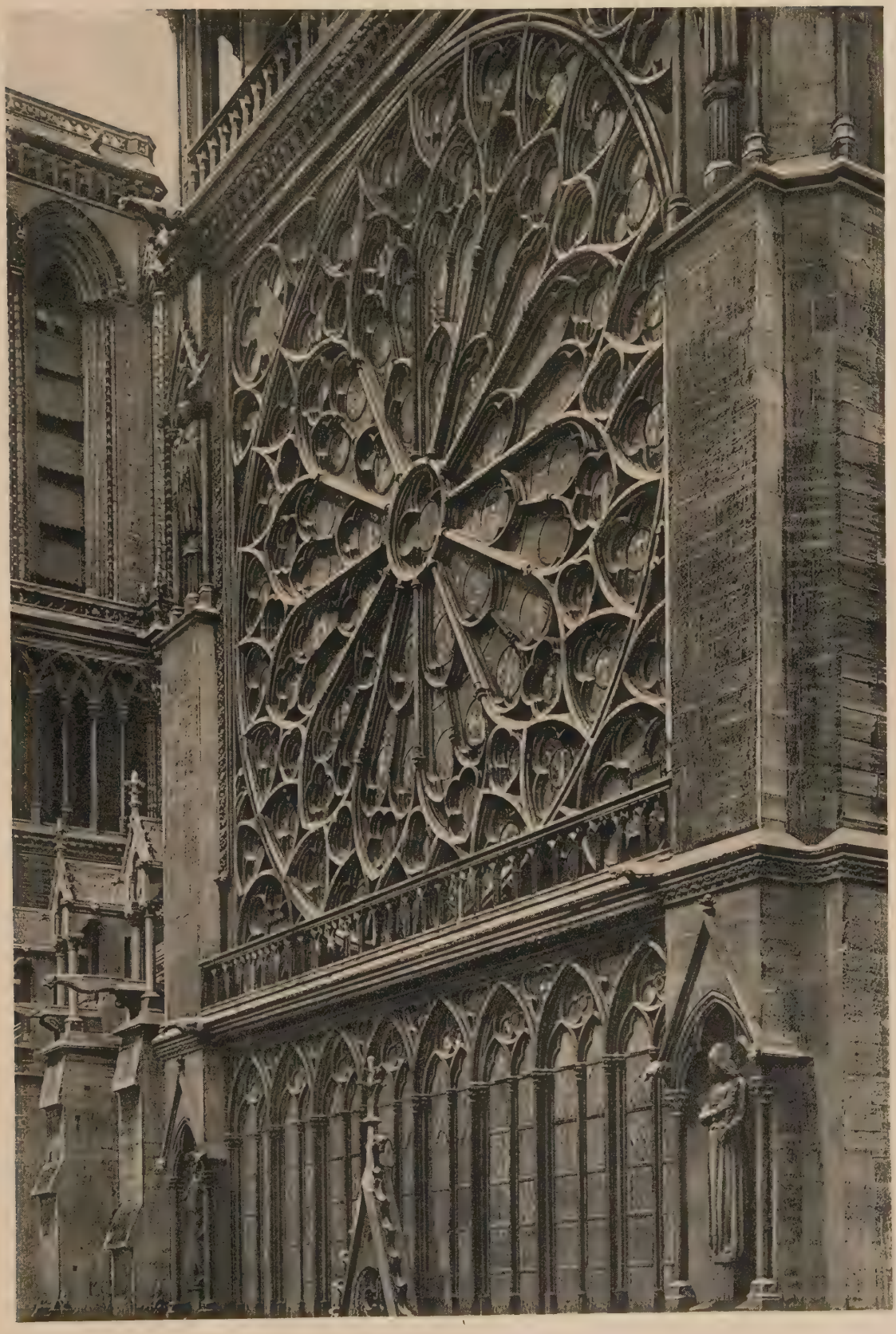

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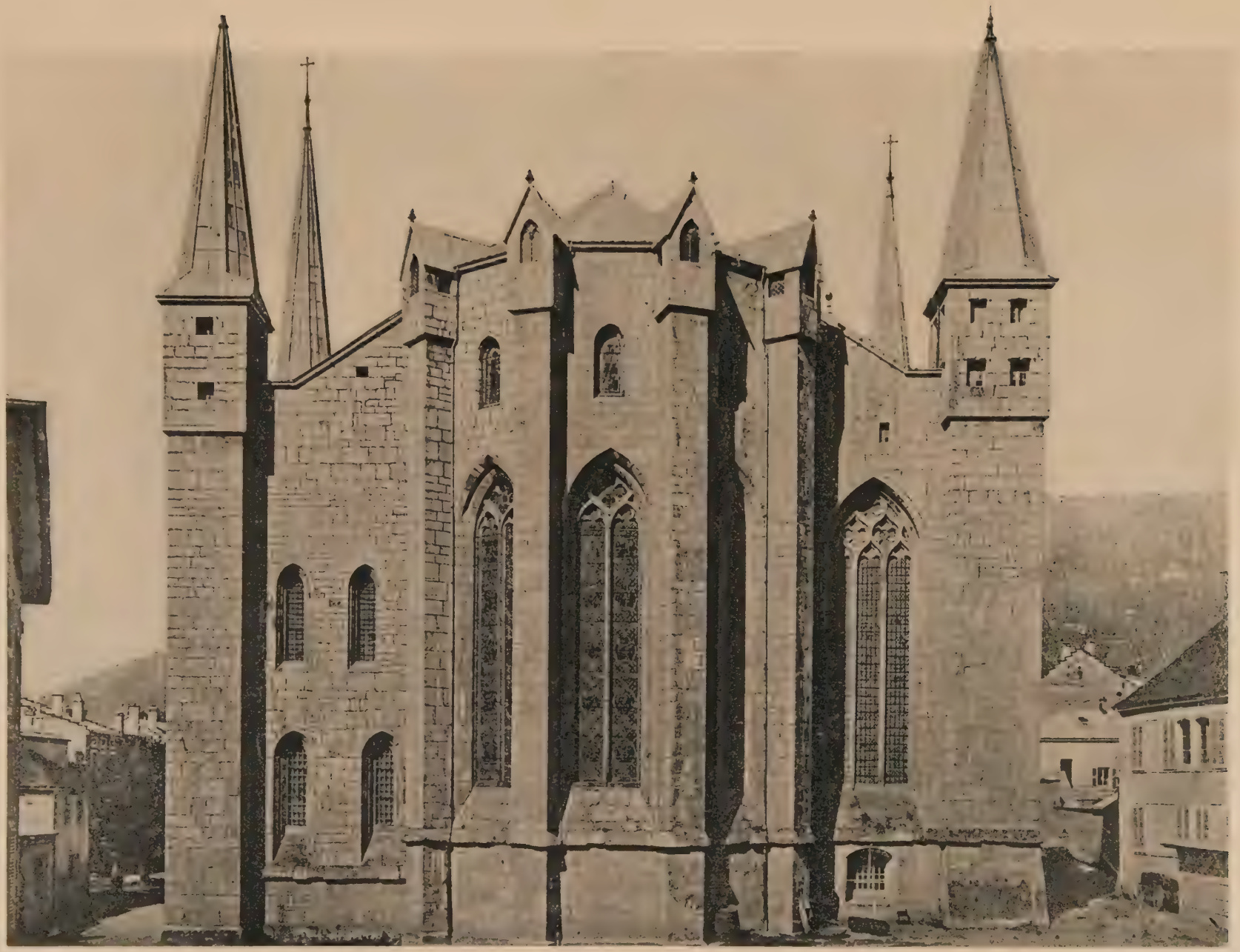

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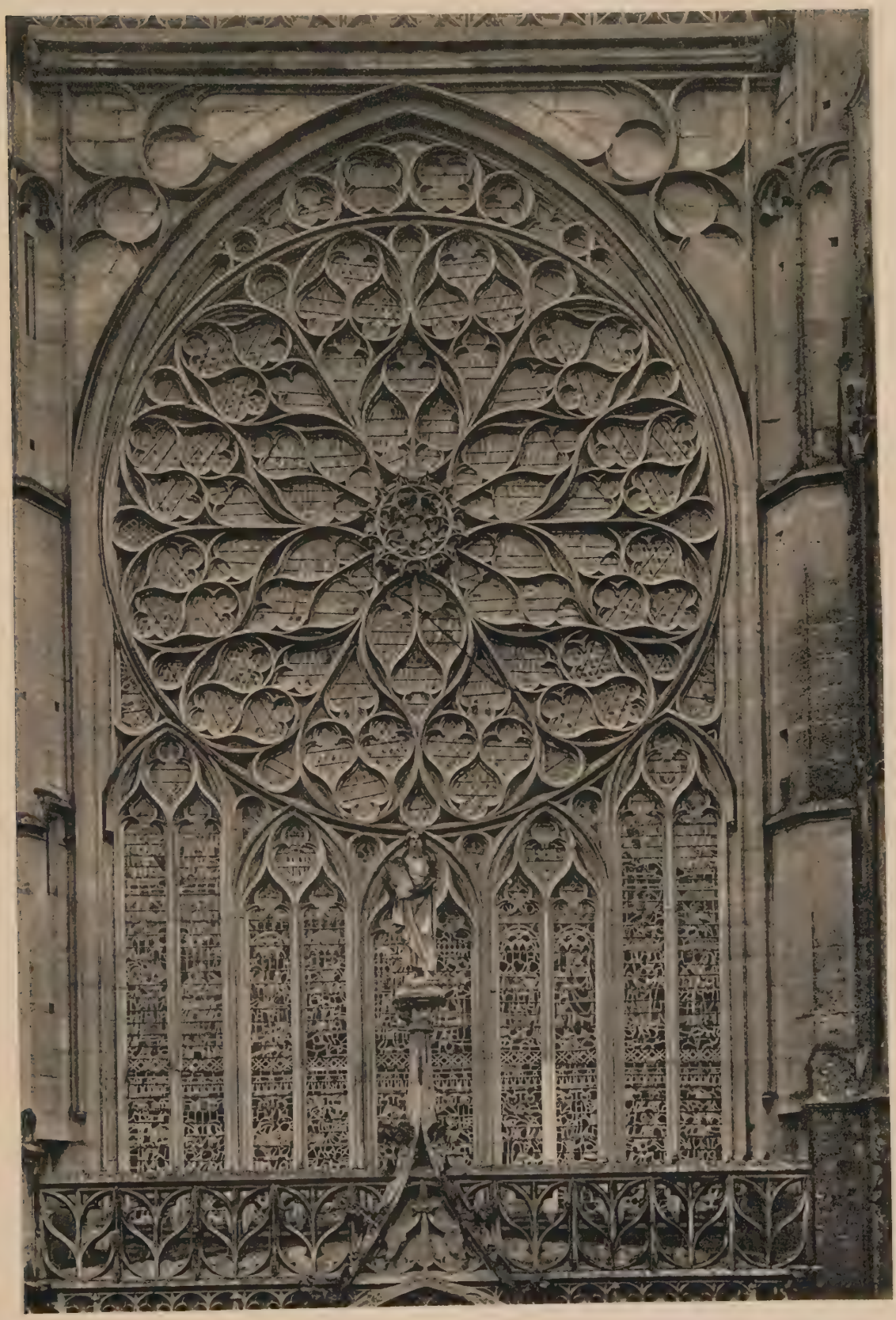

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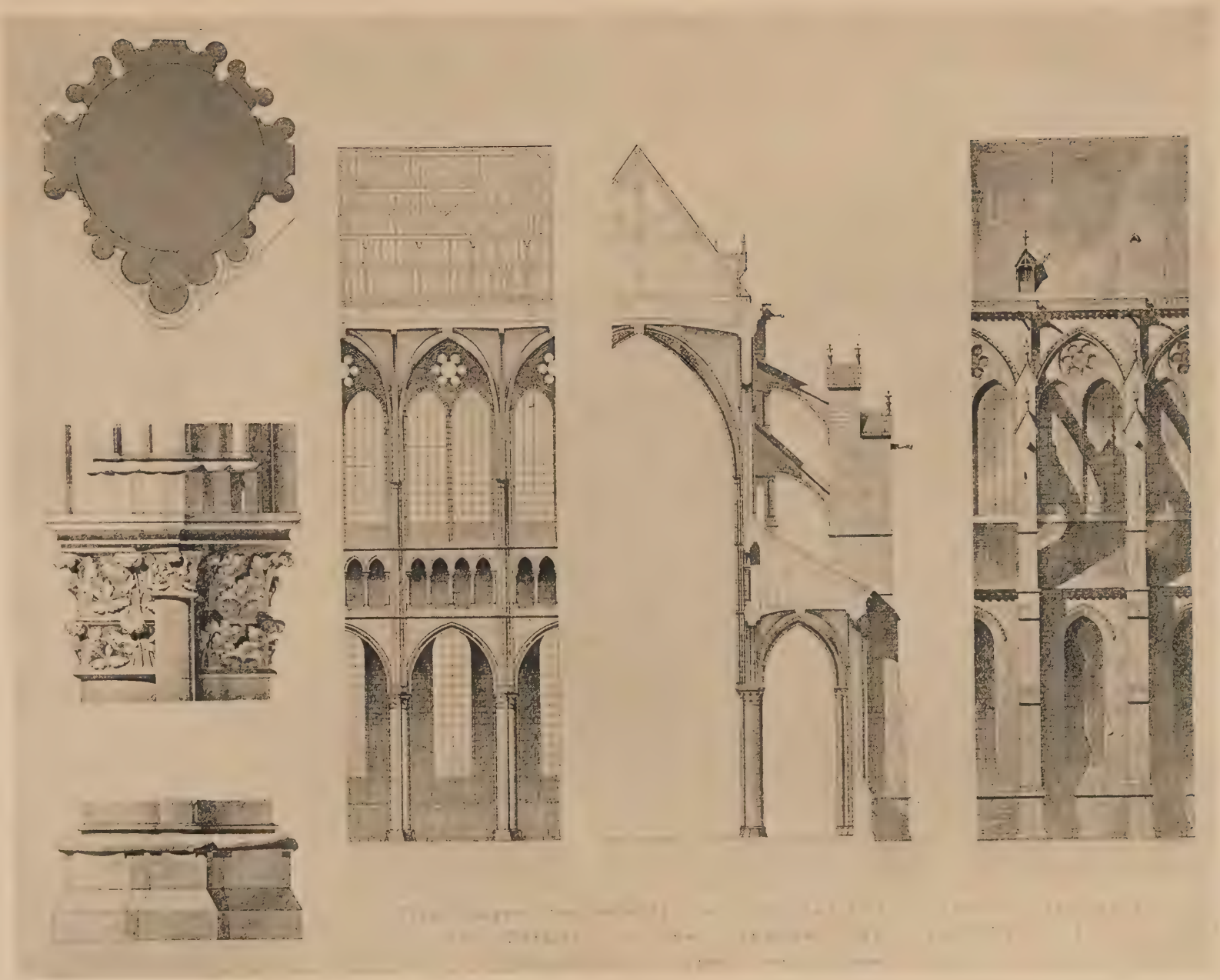

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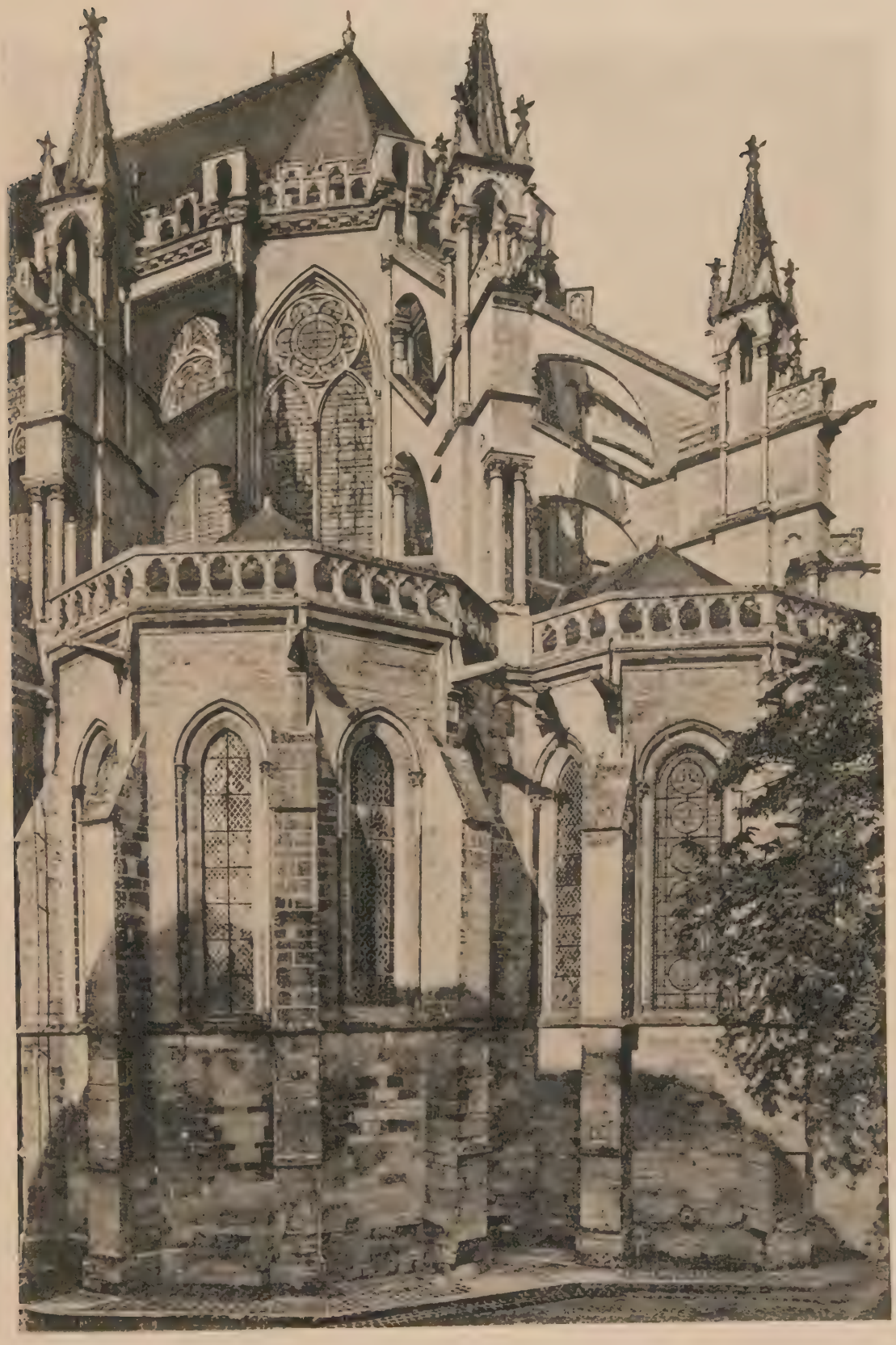

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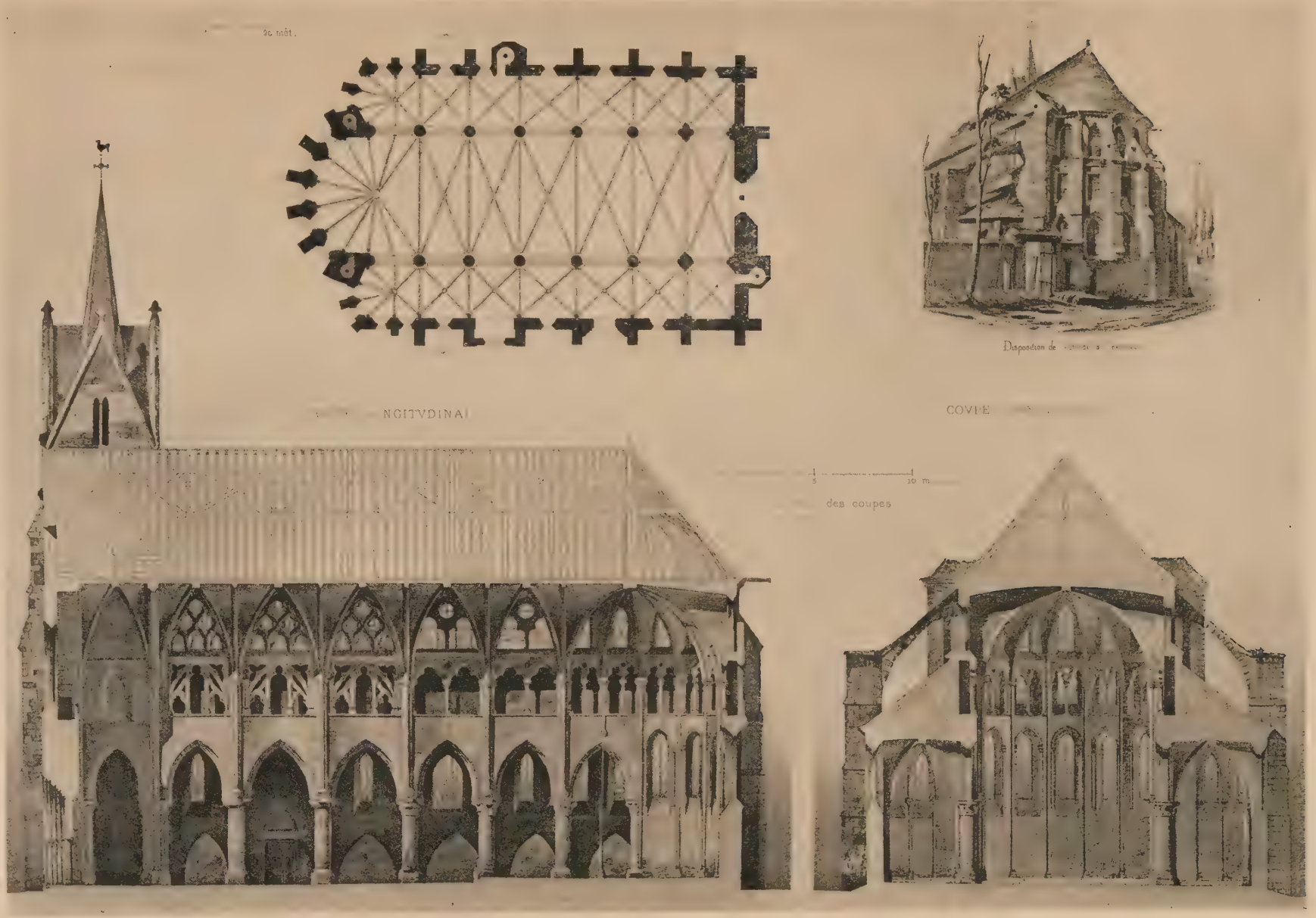

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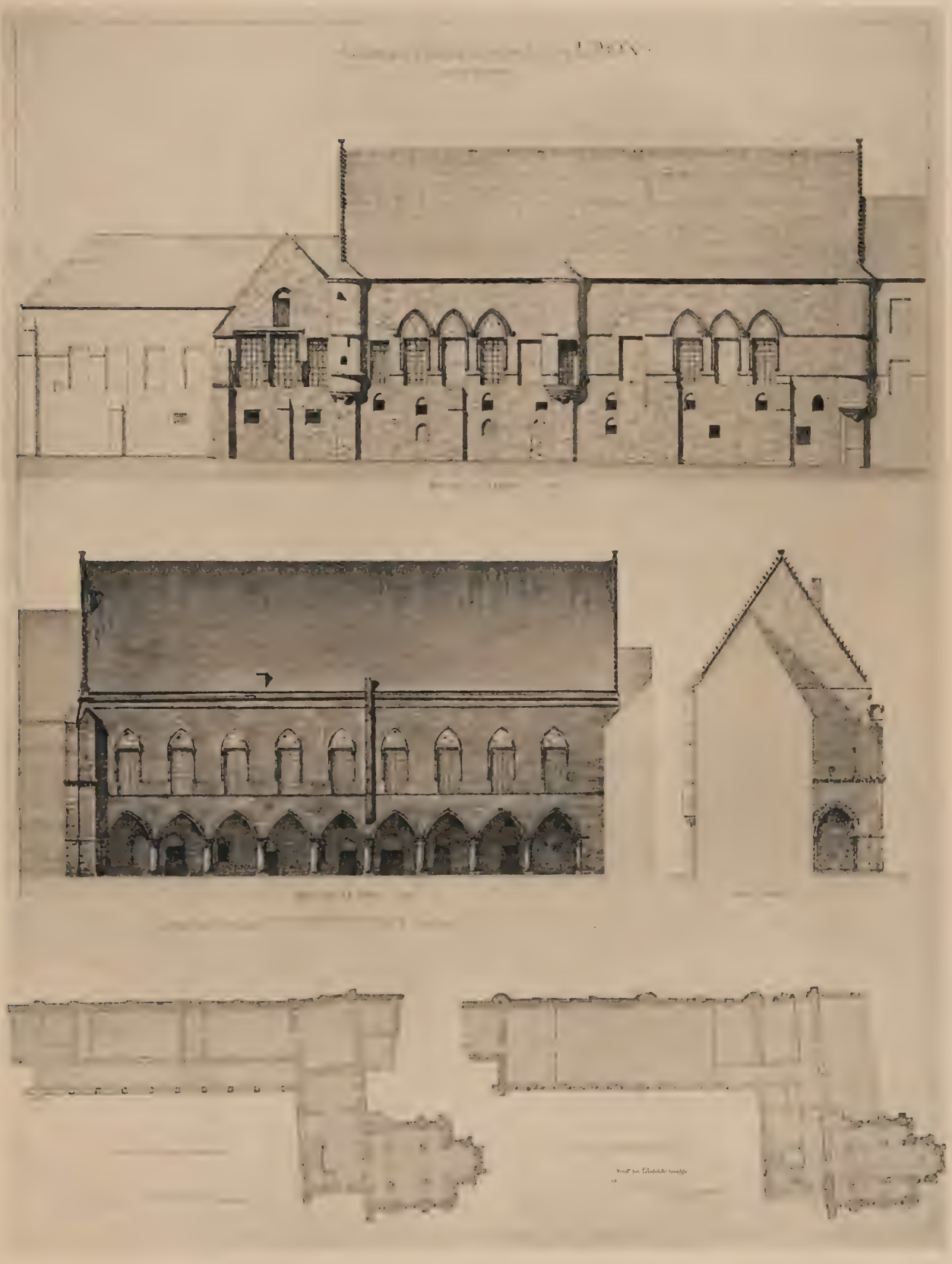

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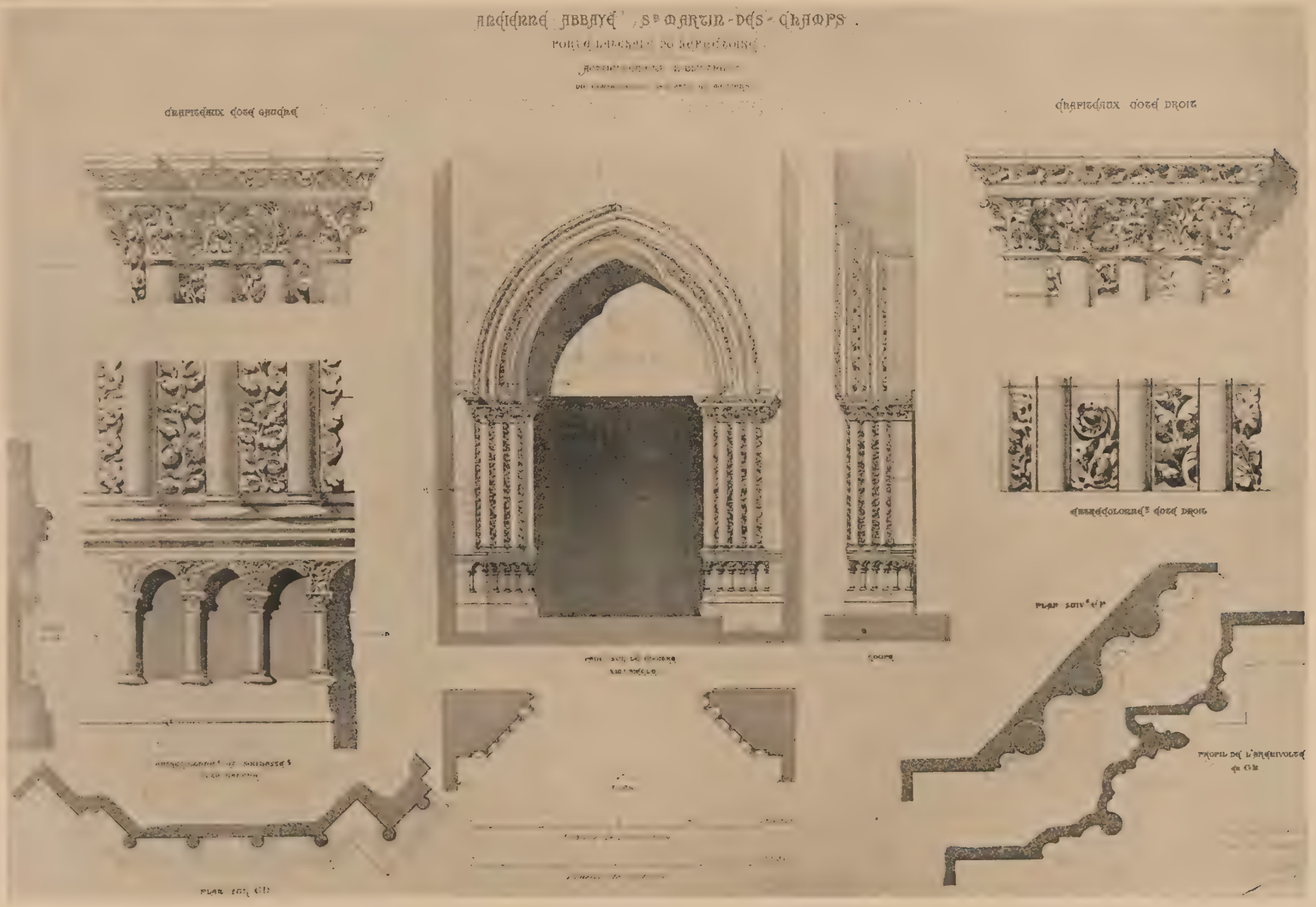

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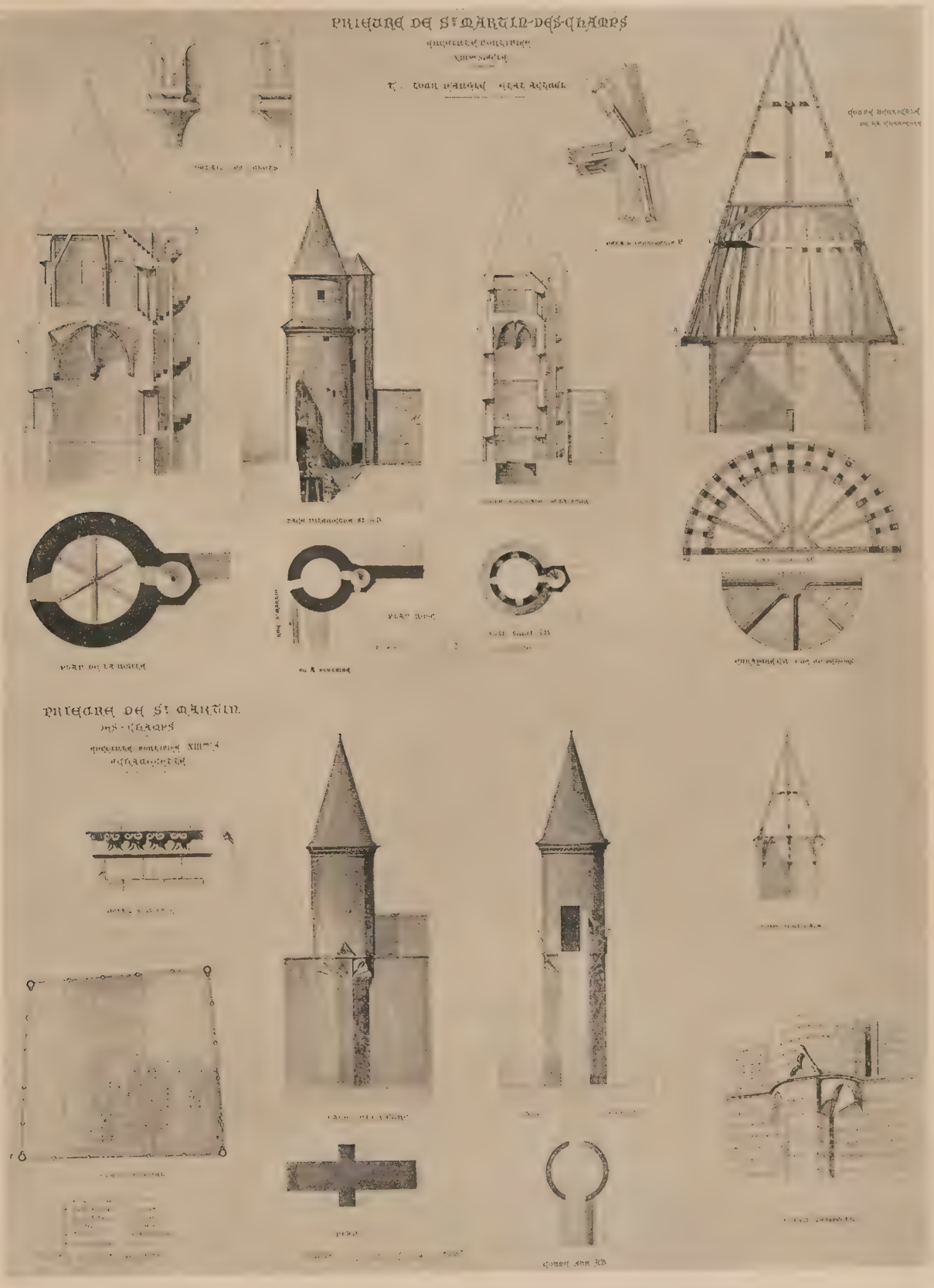

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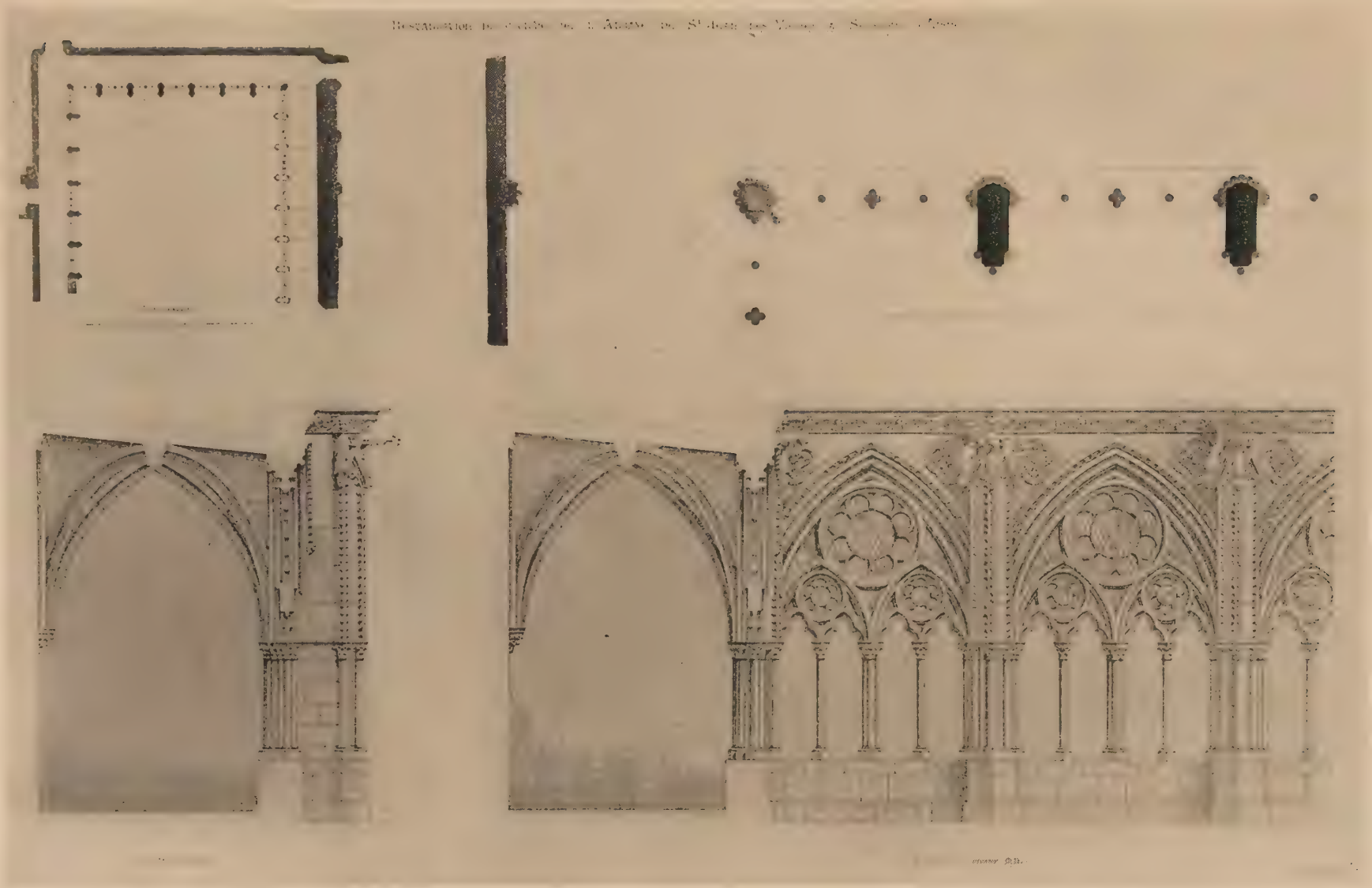
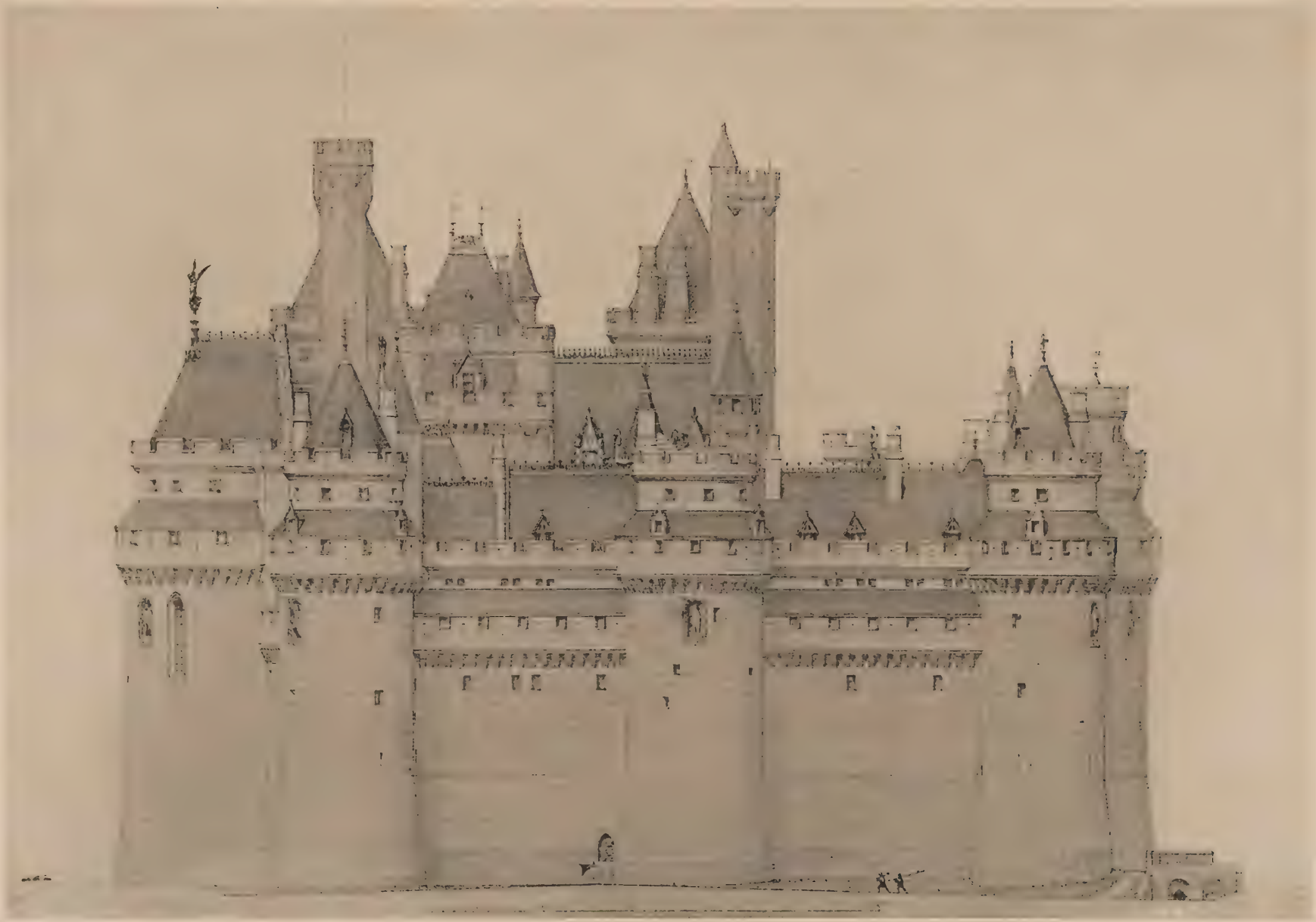


CLOÎTRE DE L'ABBAYE DE ST. JEAN DES VIGNES, À SOISSONS (AISNE)



CHÂTEAU DE PIERREFONDS (OISE)

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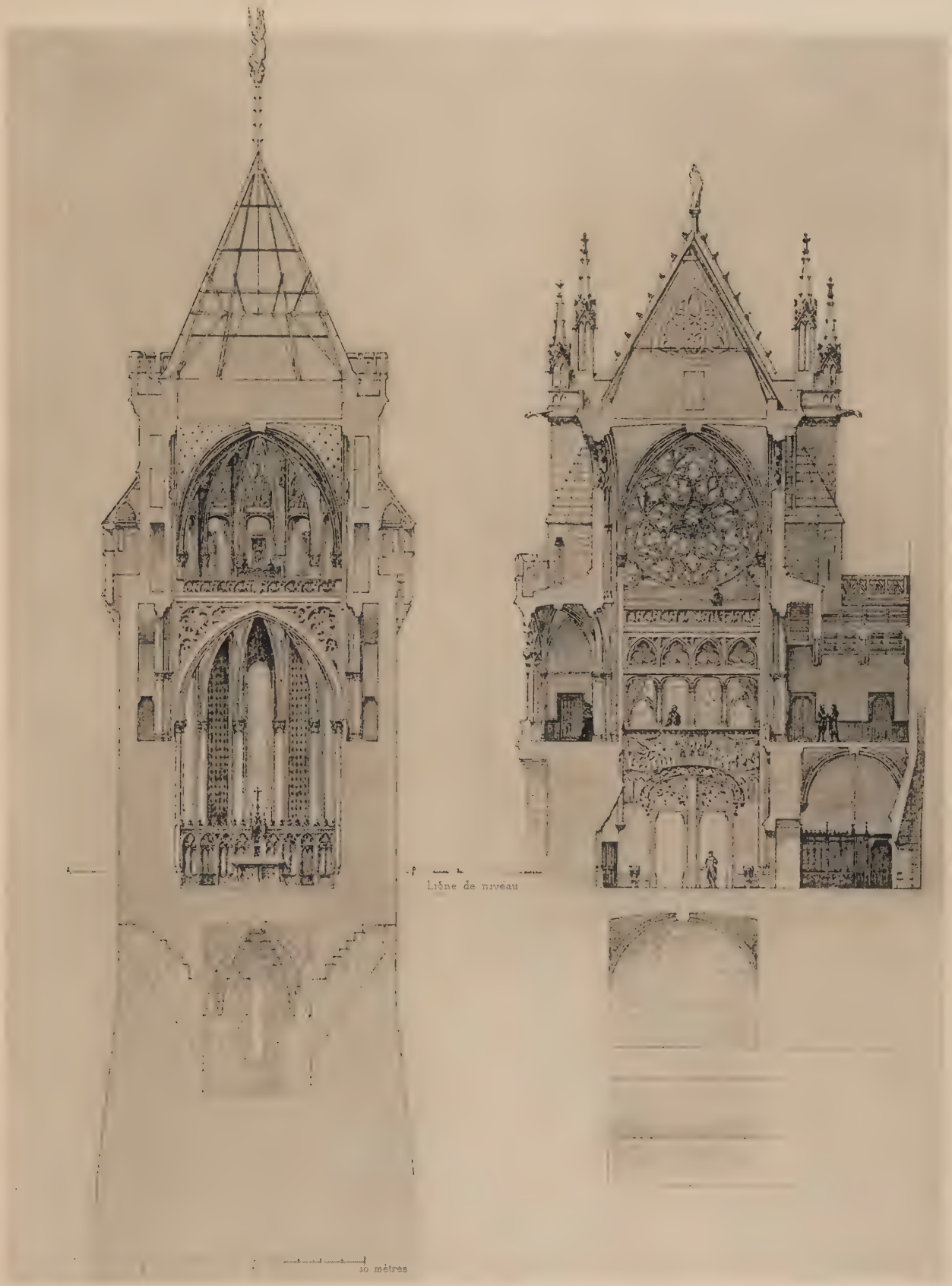

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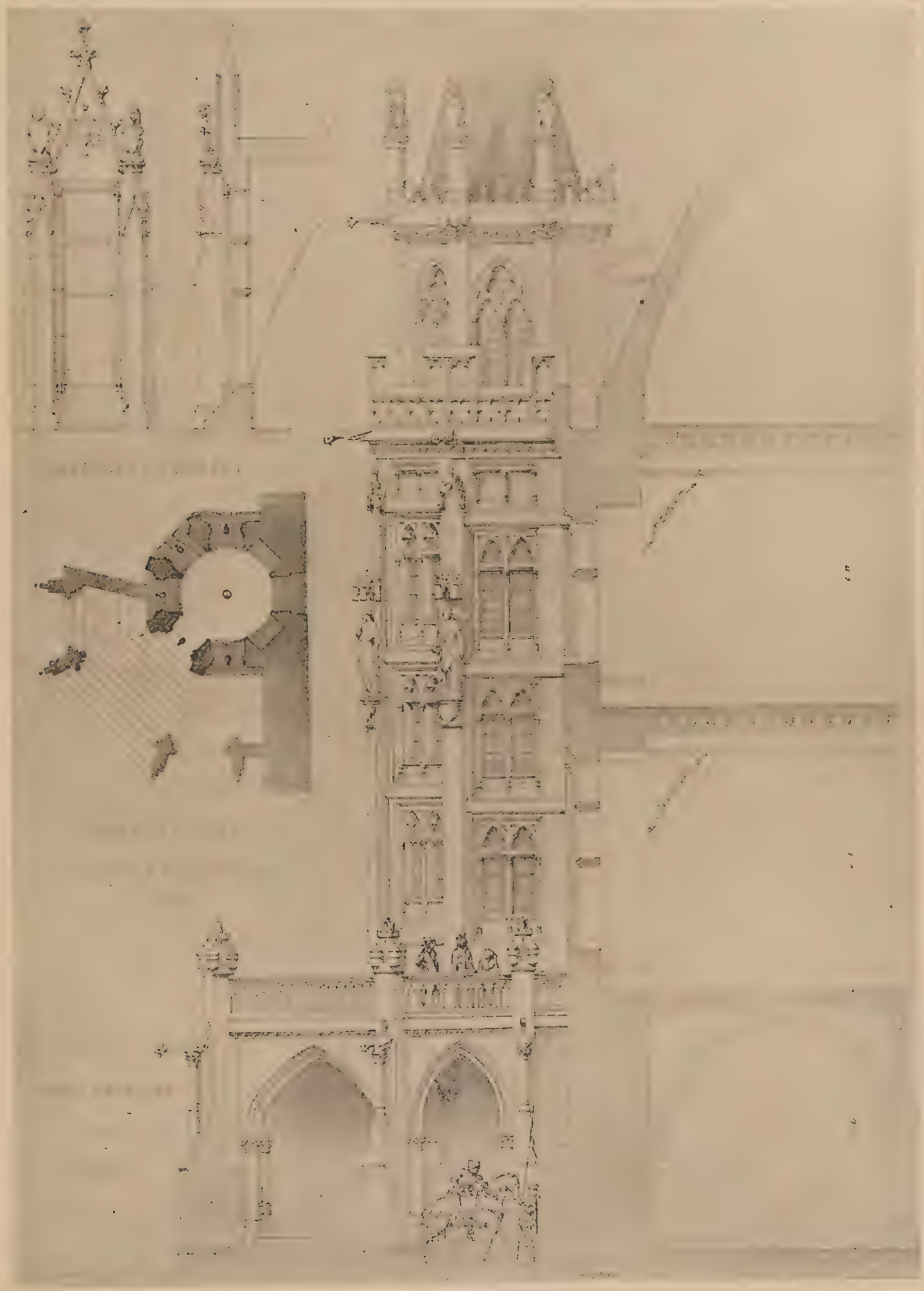
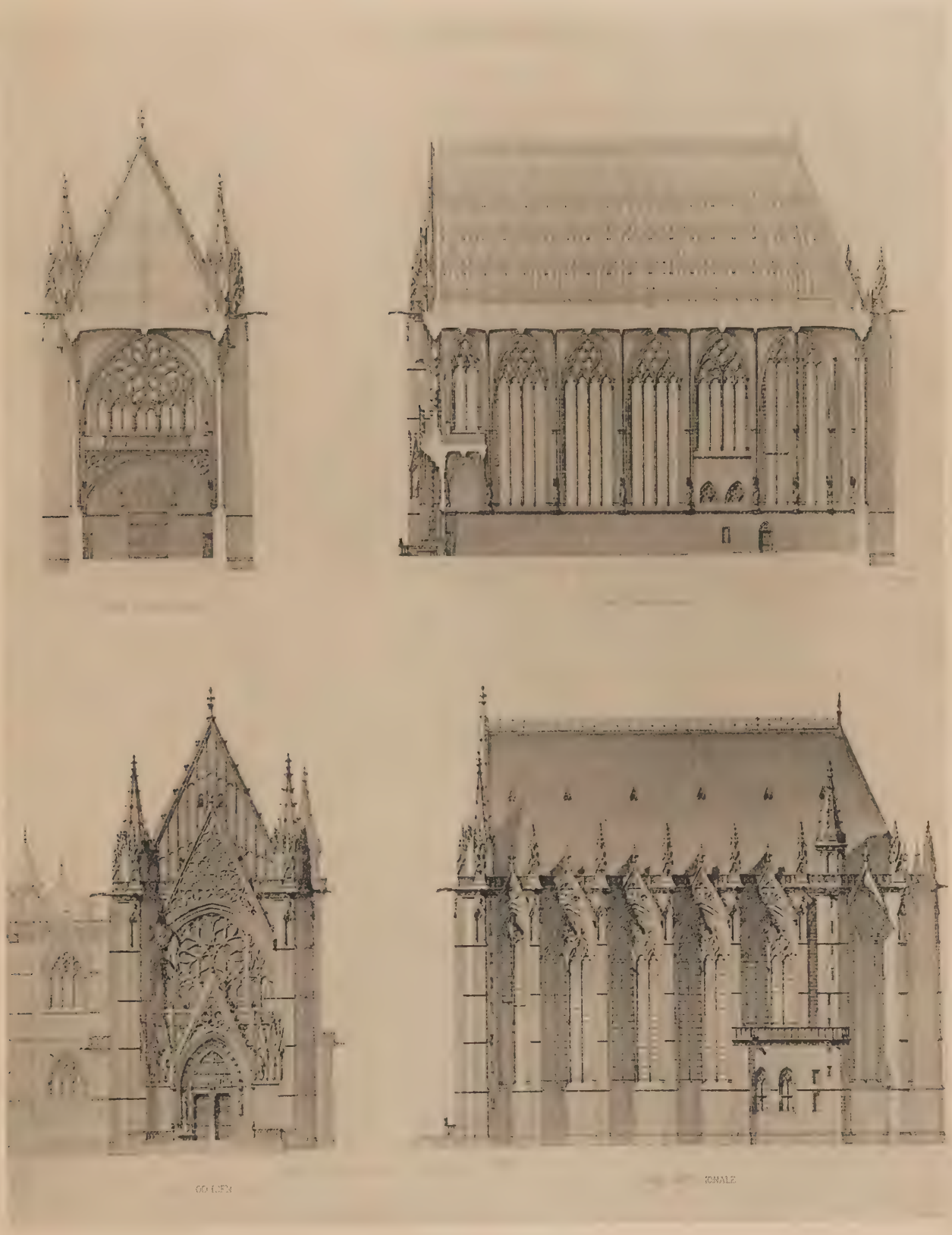


CHÂTEAU DE PIERREFONDS (OISE)

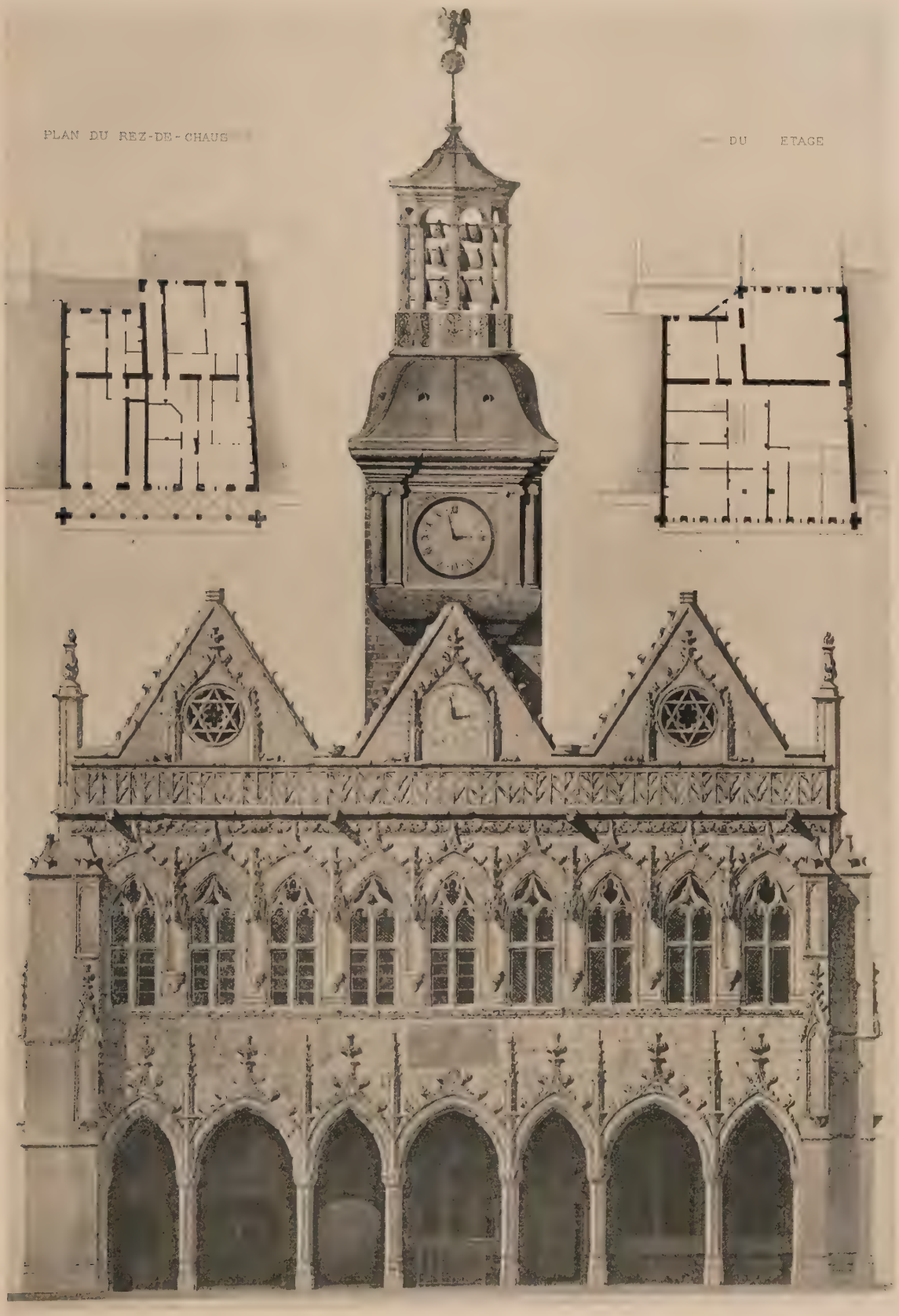
ÉGLISE DE TILLARD (OISE)



CHAPELLE DU CHÂTEAU DE VINCENNES (SEINE)

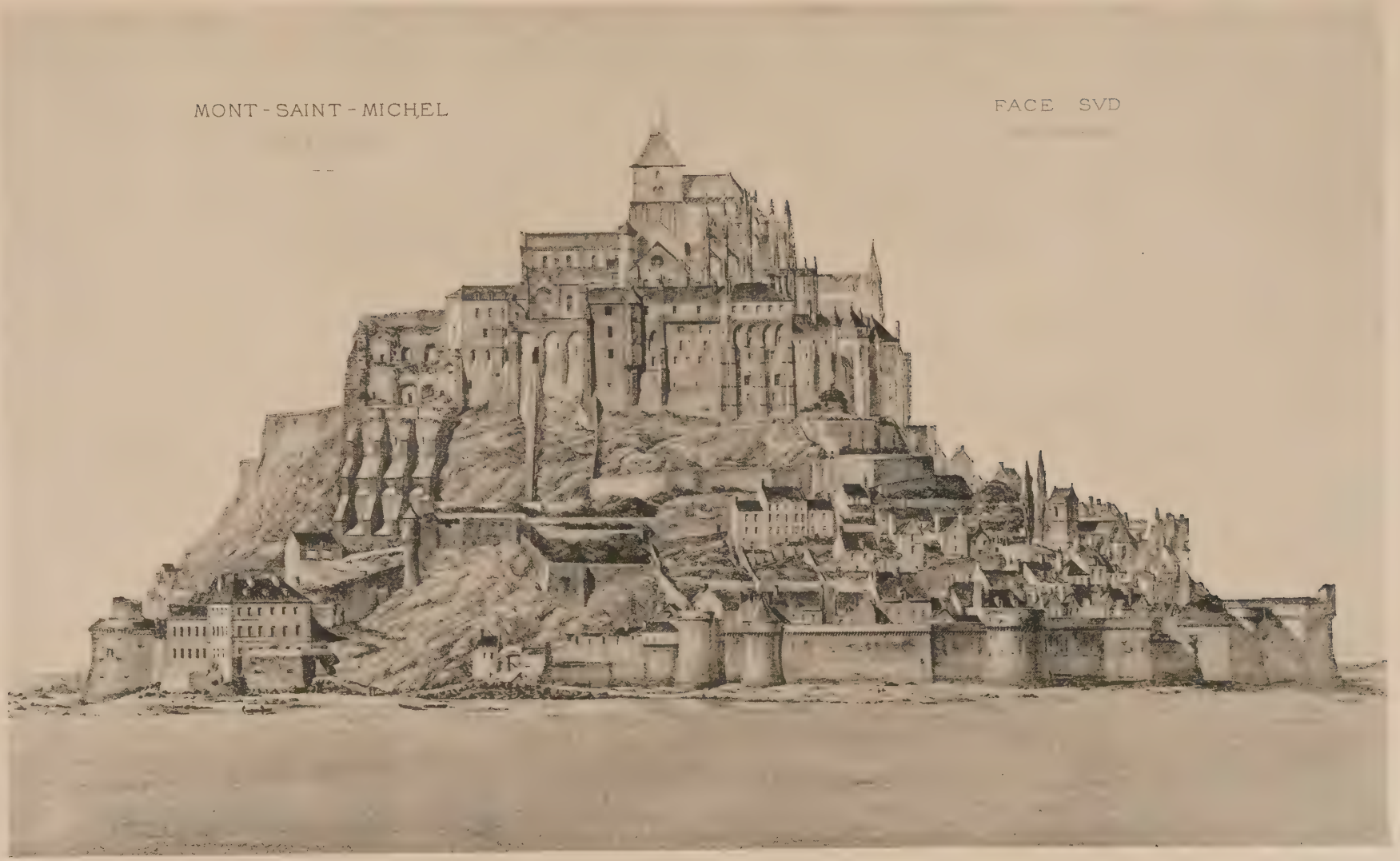
CHAPELLE DU CHÂTEAU DE VINCENNES (SEINE)

VIEILLES MAISONS Â PROVINS (SEINE-ET-MARNE)



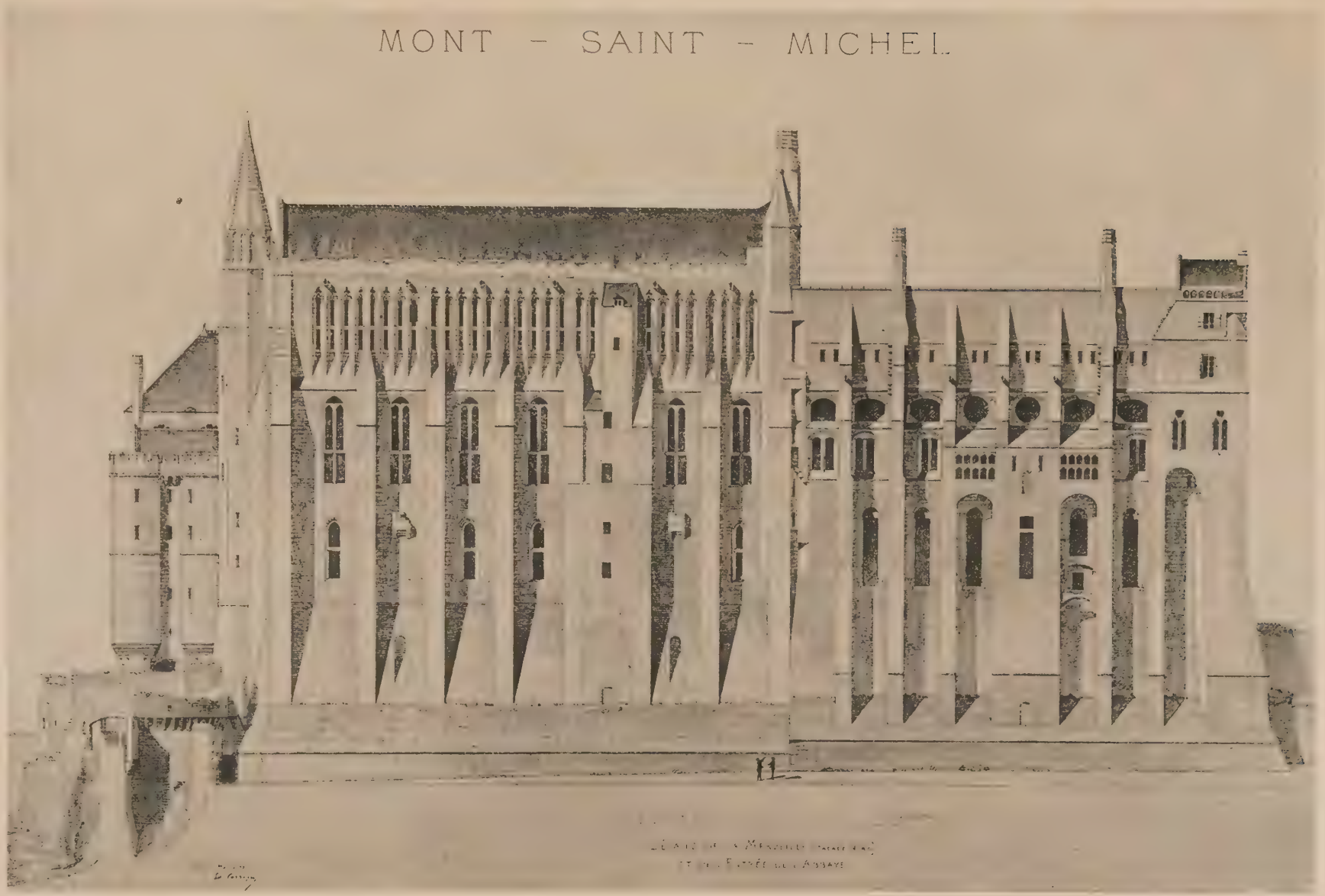
HÔTEL-DE-VILLE DE ST. QUENTIN (AISNE)

ÉGLISE DE PONTORSON (MANCHE)



MONT-SAINT-MICHEL (MANCHE)

MONT-SAINT-MICHEL (MANCHE)



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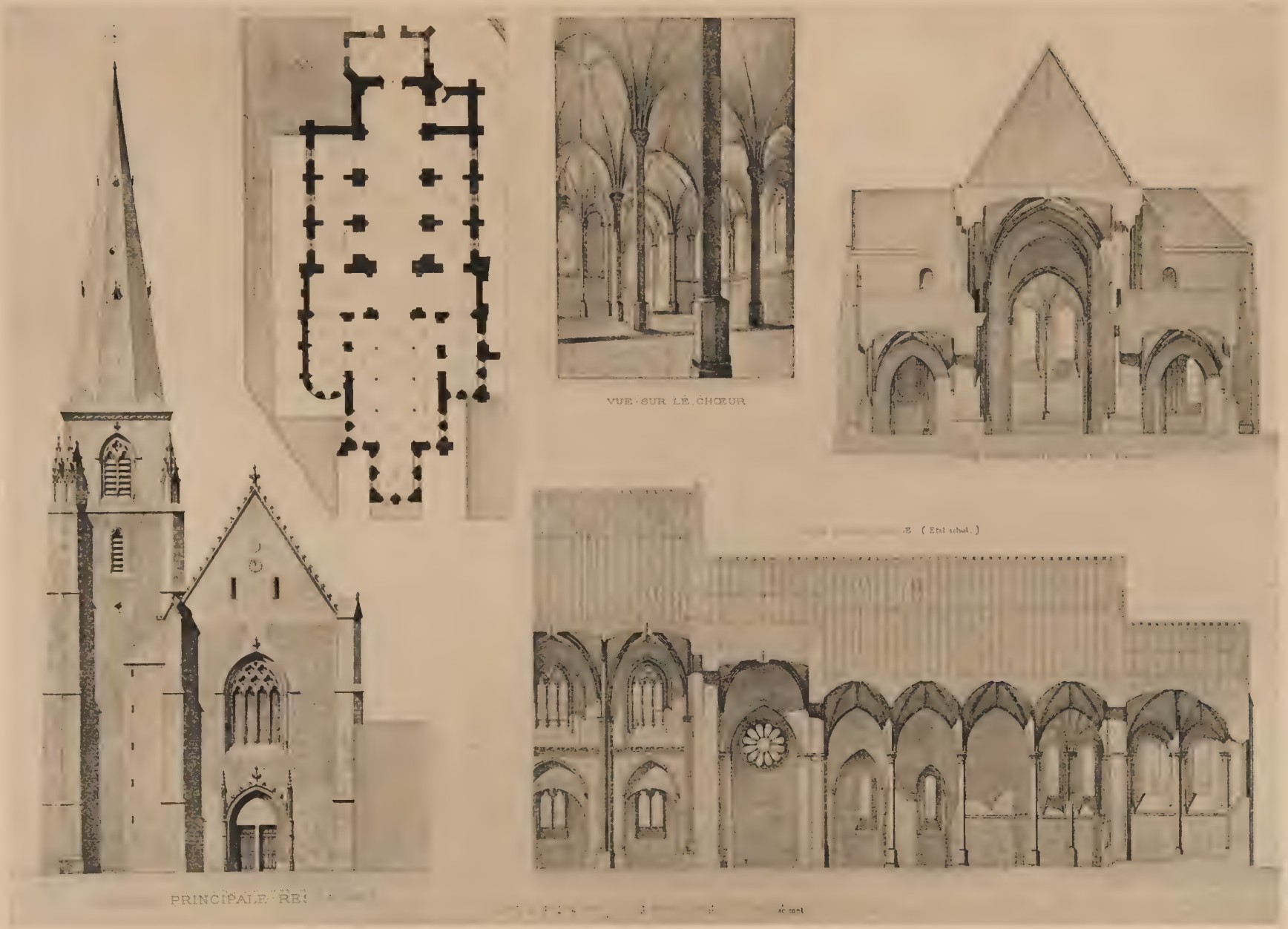
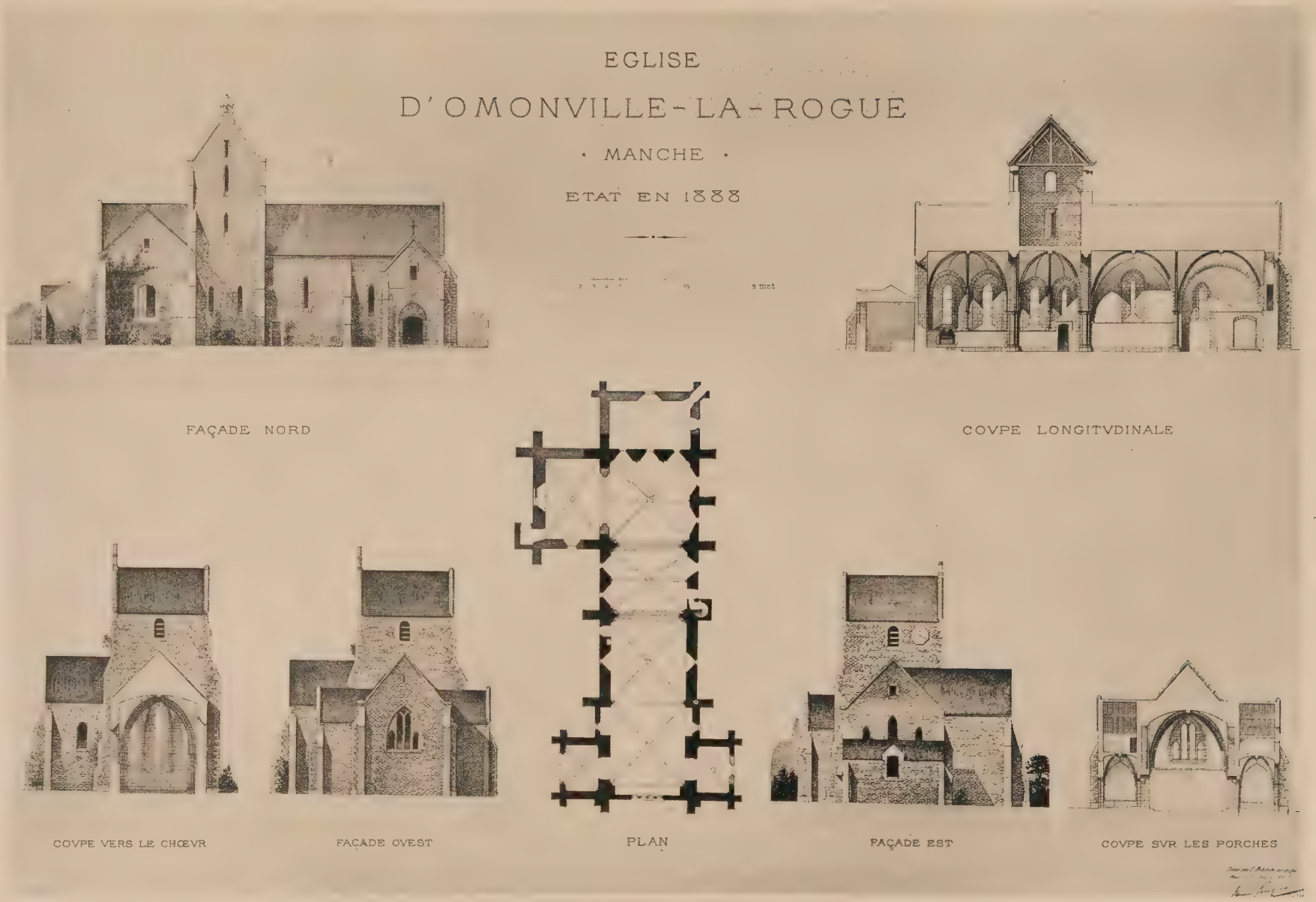
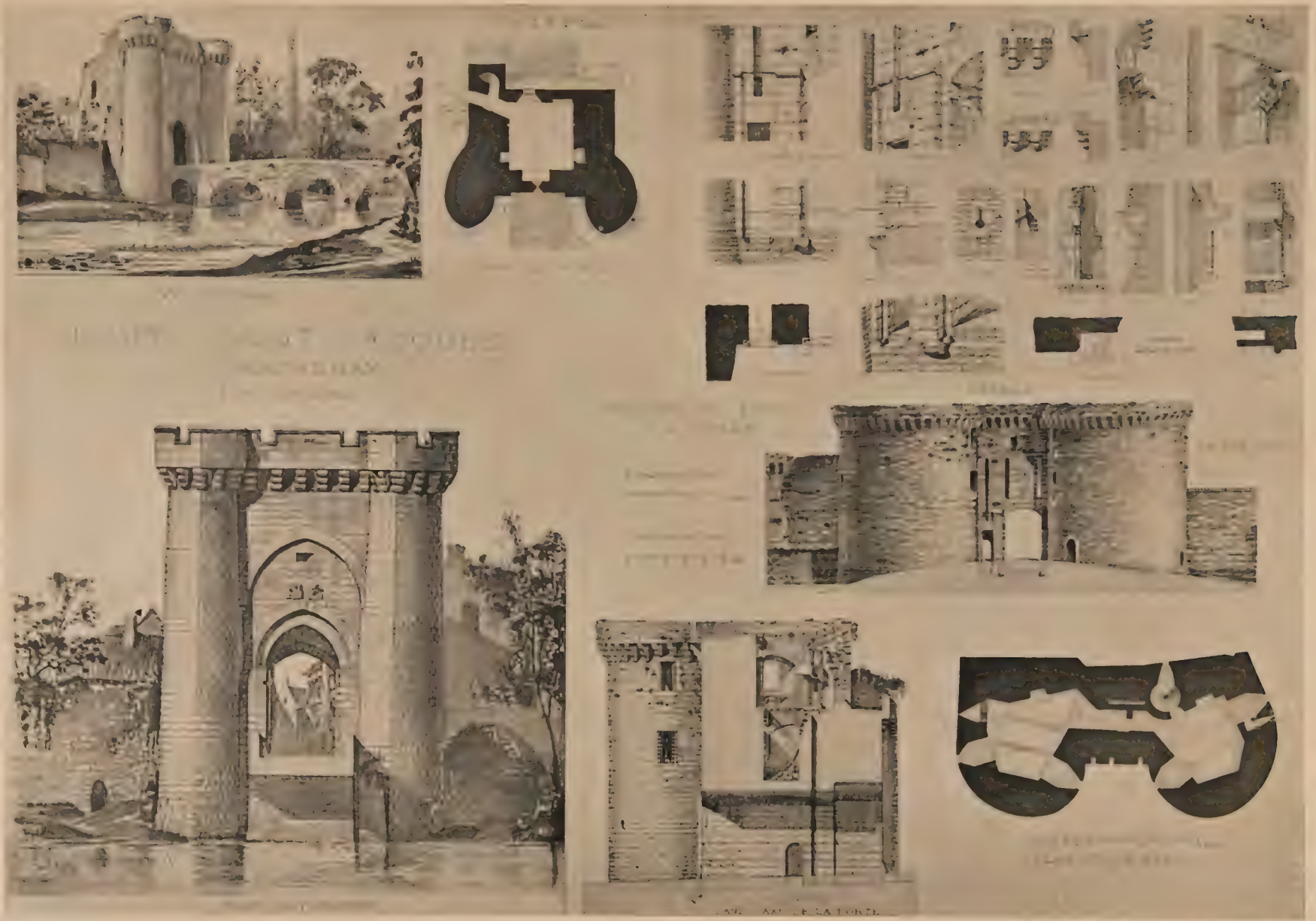


ÉGLISE ST. SERGES À ANGERS (MAINE-ET-LOIRE)

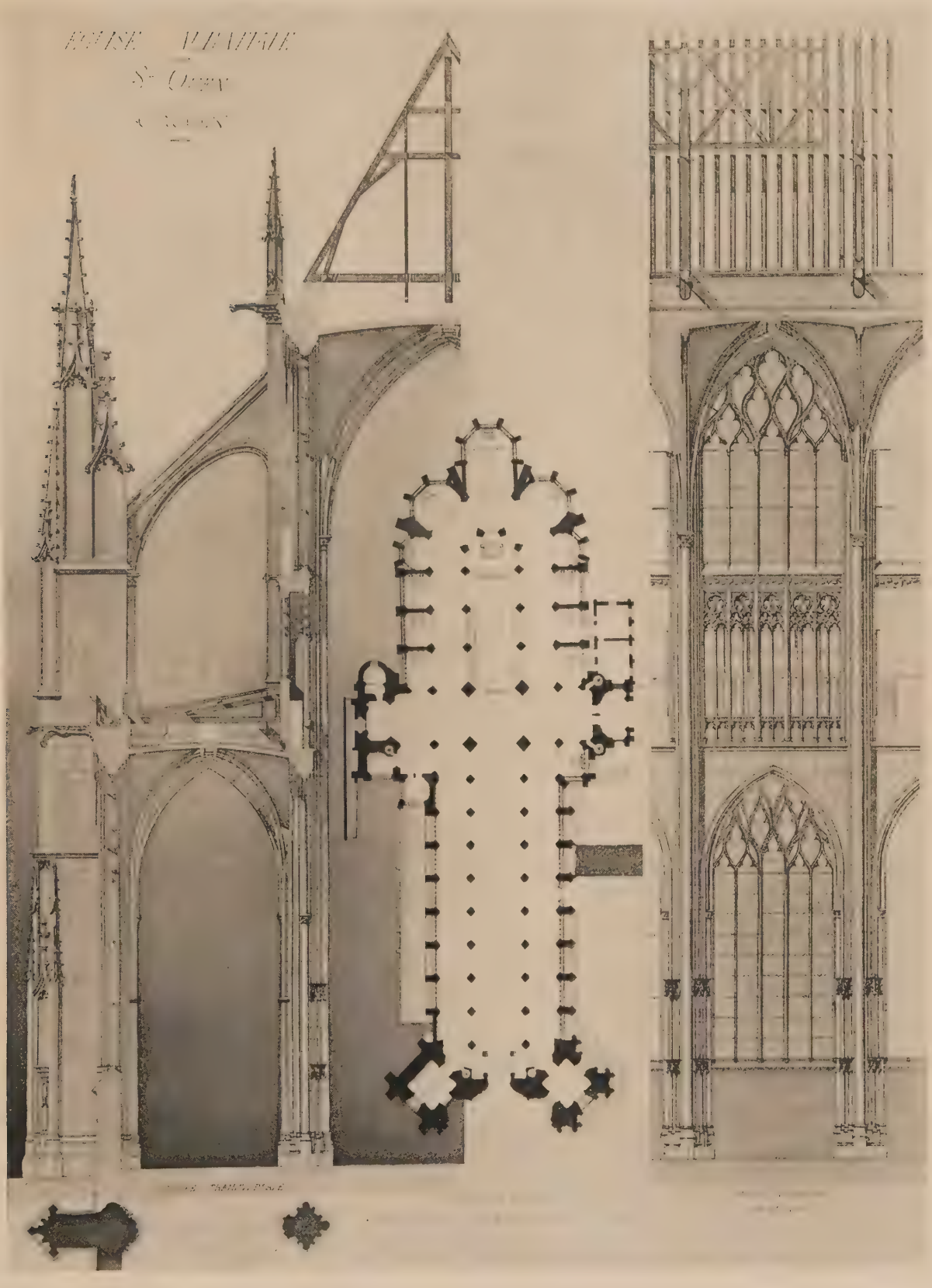


ÉGLISE D'OMONVILLE-LA-ROGUE (MANCHE)

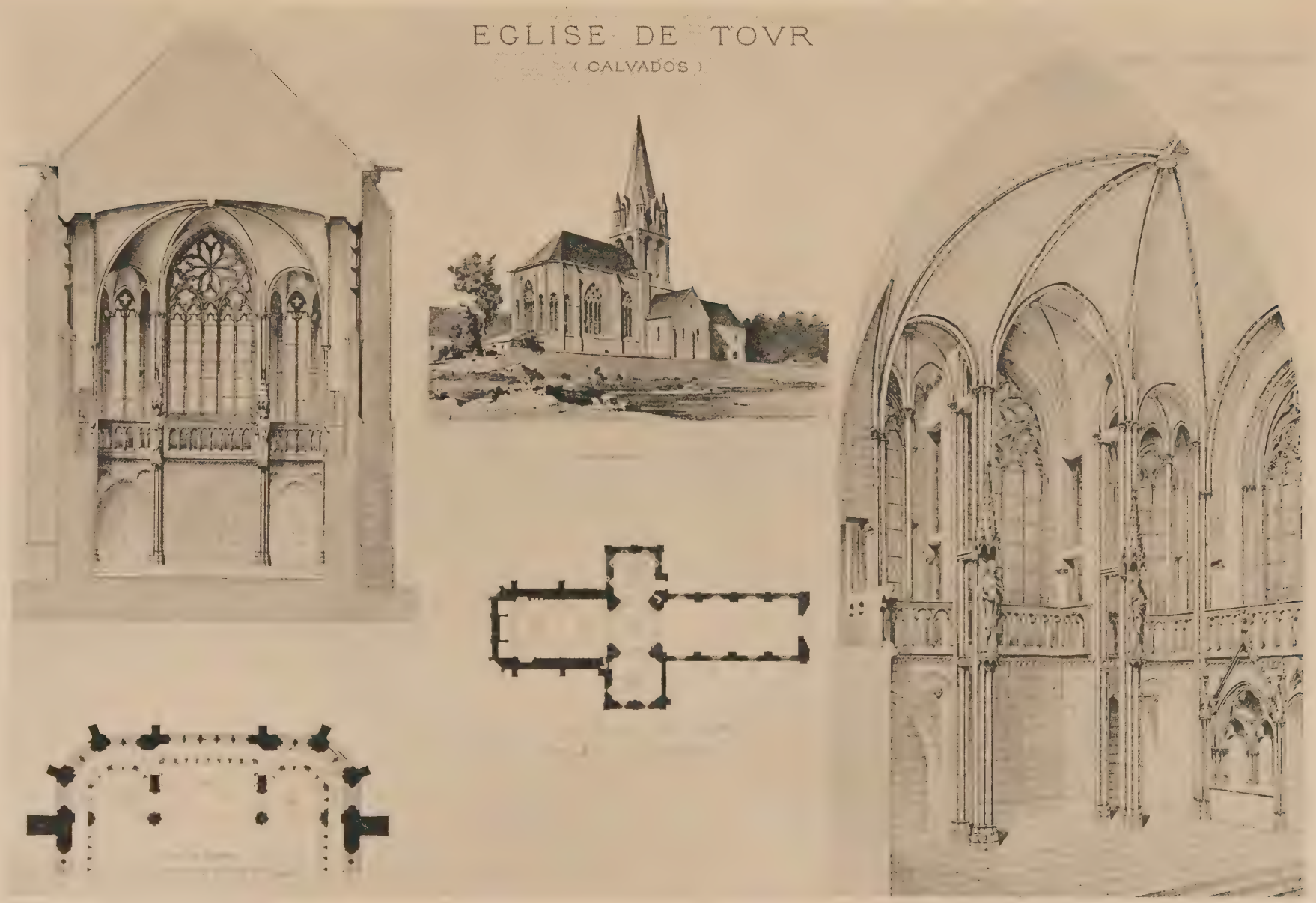


PORTE ST. JACQUES À PARTHENAY (DEUX-SÈVRES)

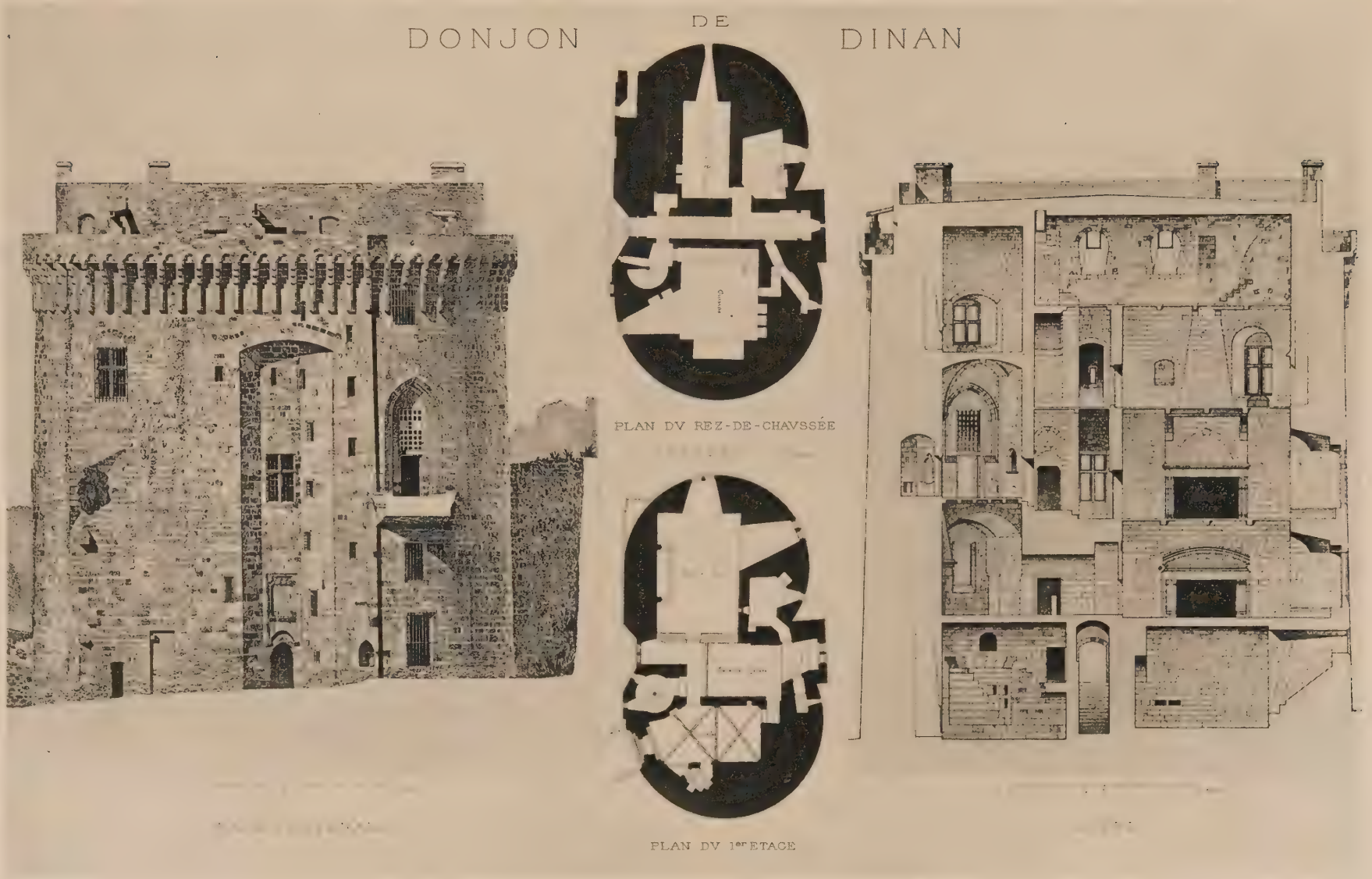
PORTE DE BREST À DINAN (CÔTES-DU-NORD)



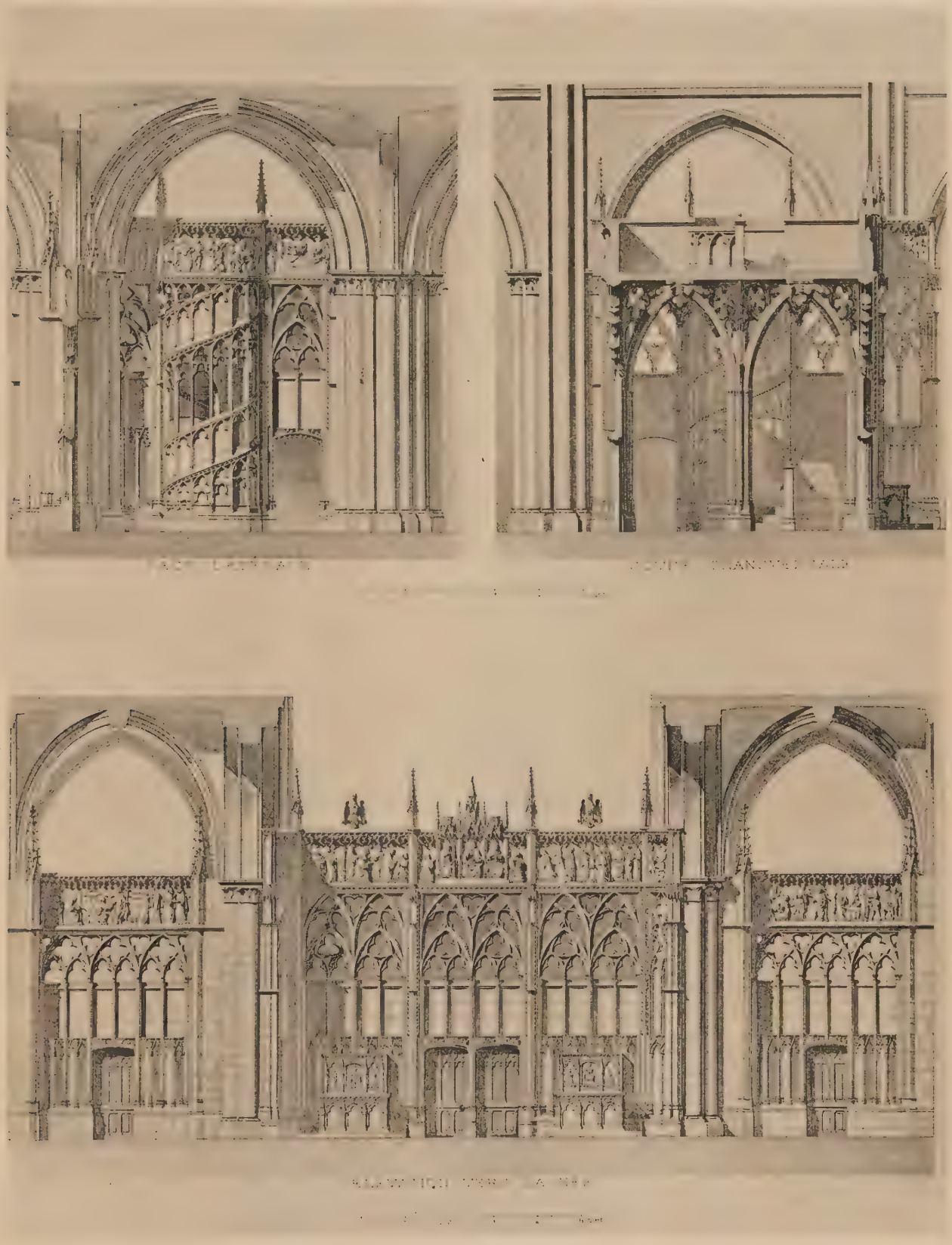
ÉGLISE ST. OUEN À ROUEN (SEINE-INFÉRIEURE)



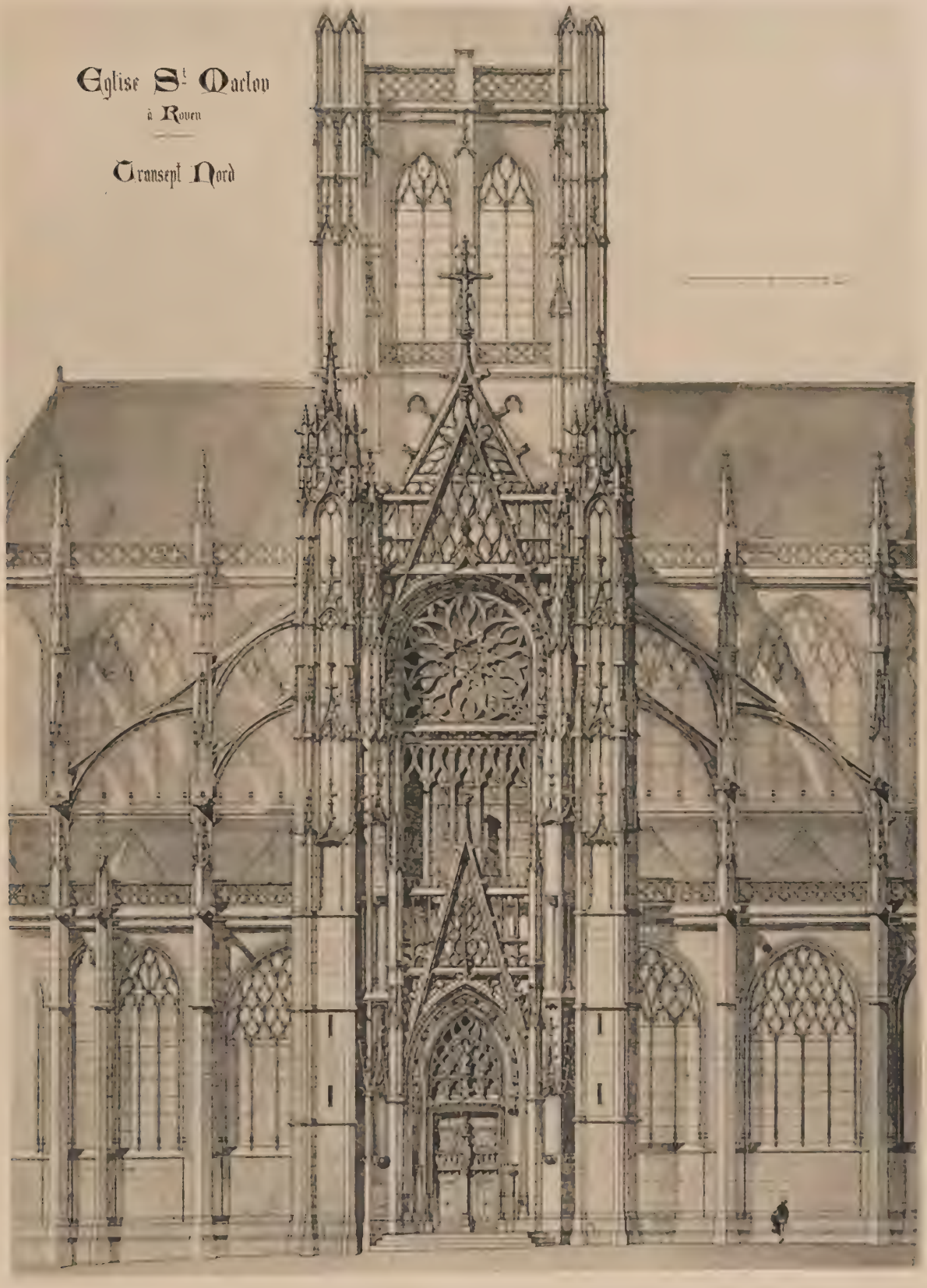
ÉGLISE DE TOUR (CALVADOS)



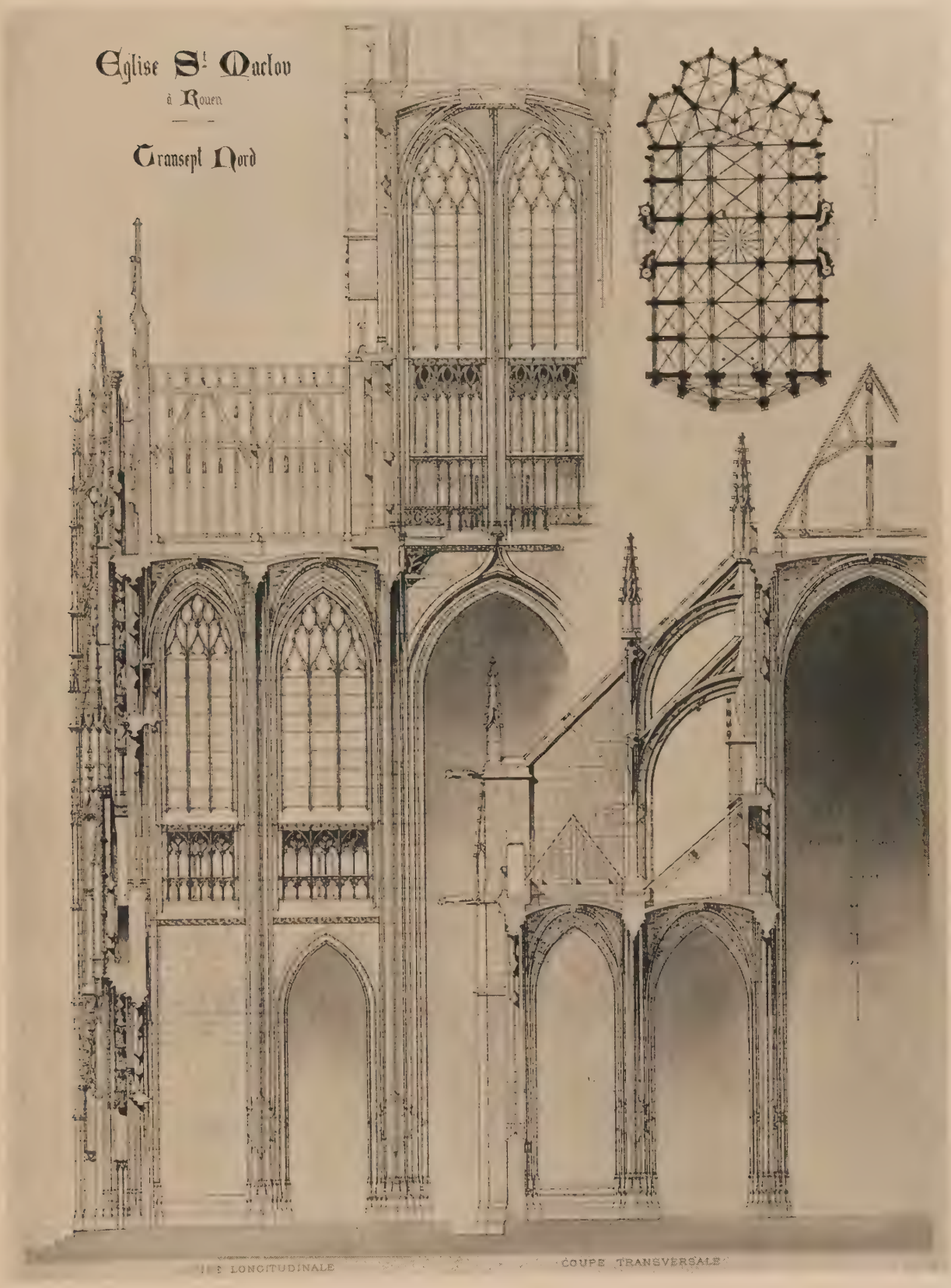
DONJON DE DINAN (CÔTES-DU-NORD)



JUBÉ DE L'ANCIENNE ÉGLISE ABBATIALE DE FÉCAMP (SEINE-INFÉRIEURE)



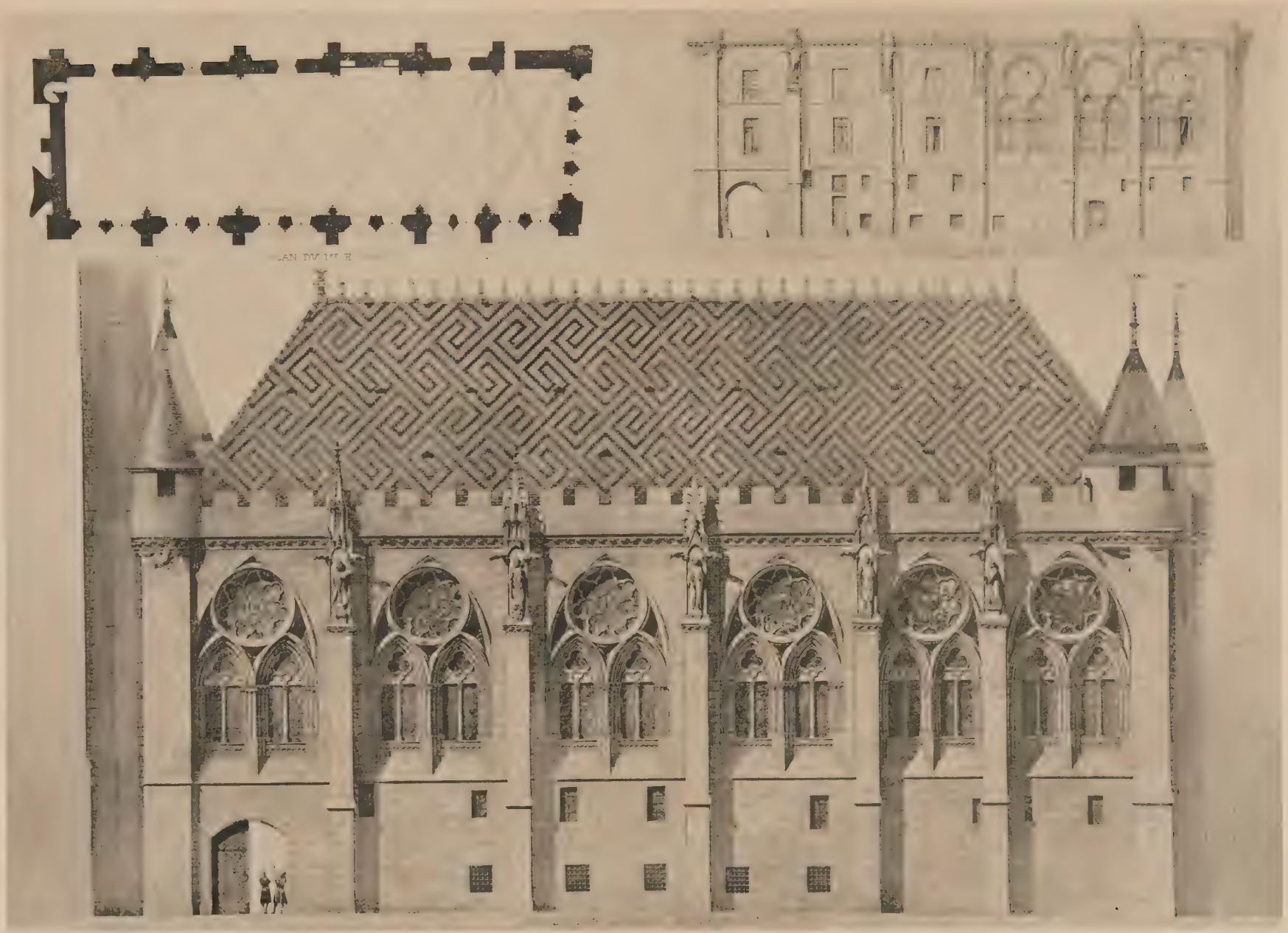
ÉGLISE ST. MACLOU À ROUEN (SEINE-INFÉRIEURE)



ÉGLISE ST. MACLOU À ROUEN (SEINE-INFÉRIEURE)

JUBÉ DE L'ÉGLISE DU FAOUËT (MORBIHAN)

ÉGLISE NOTRE-DAME À DIJON (CÔTE D'OR)



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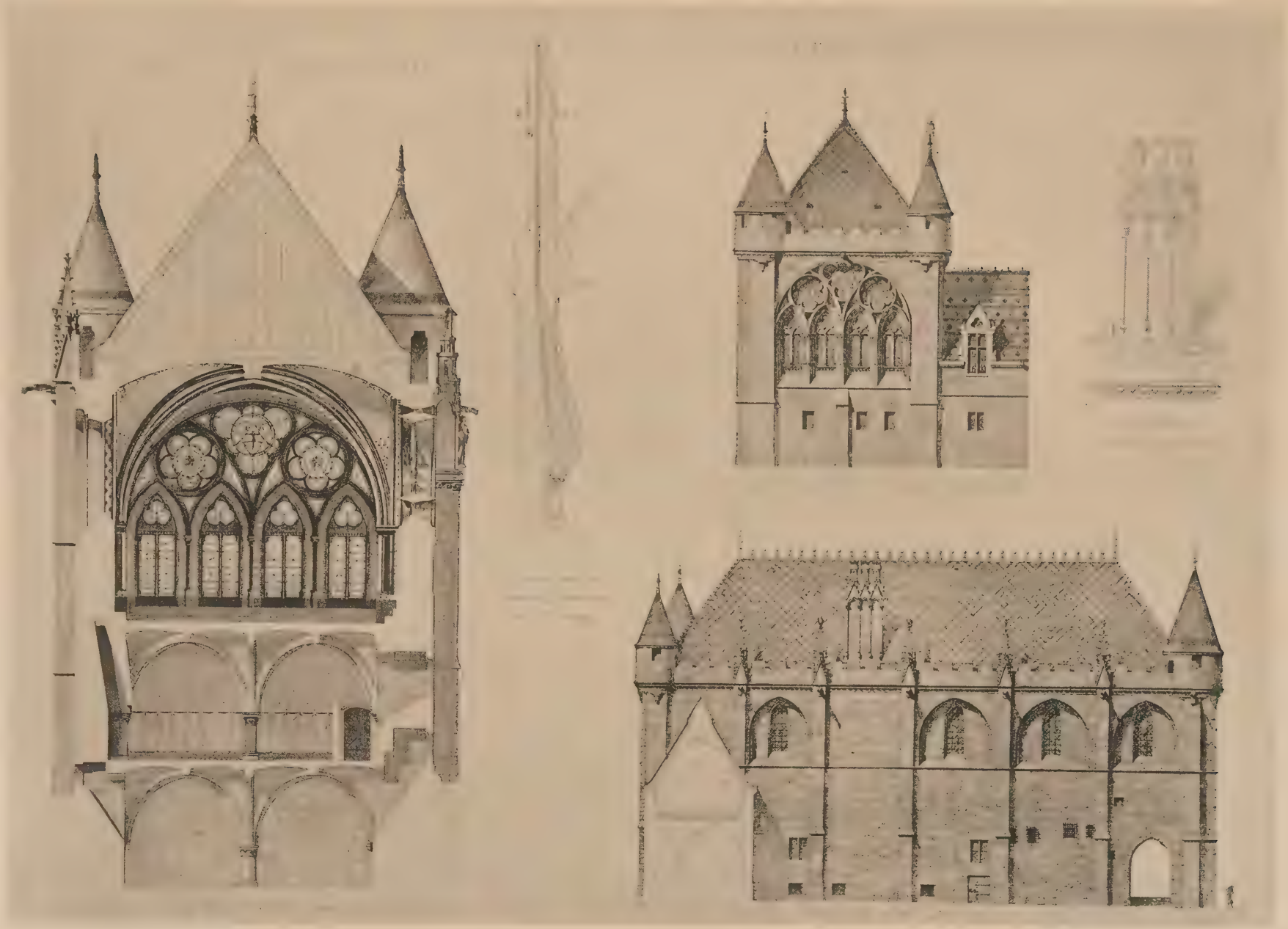
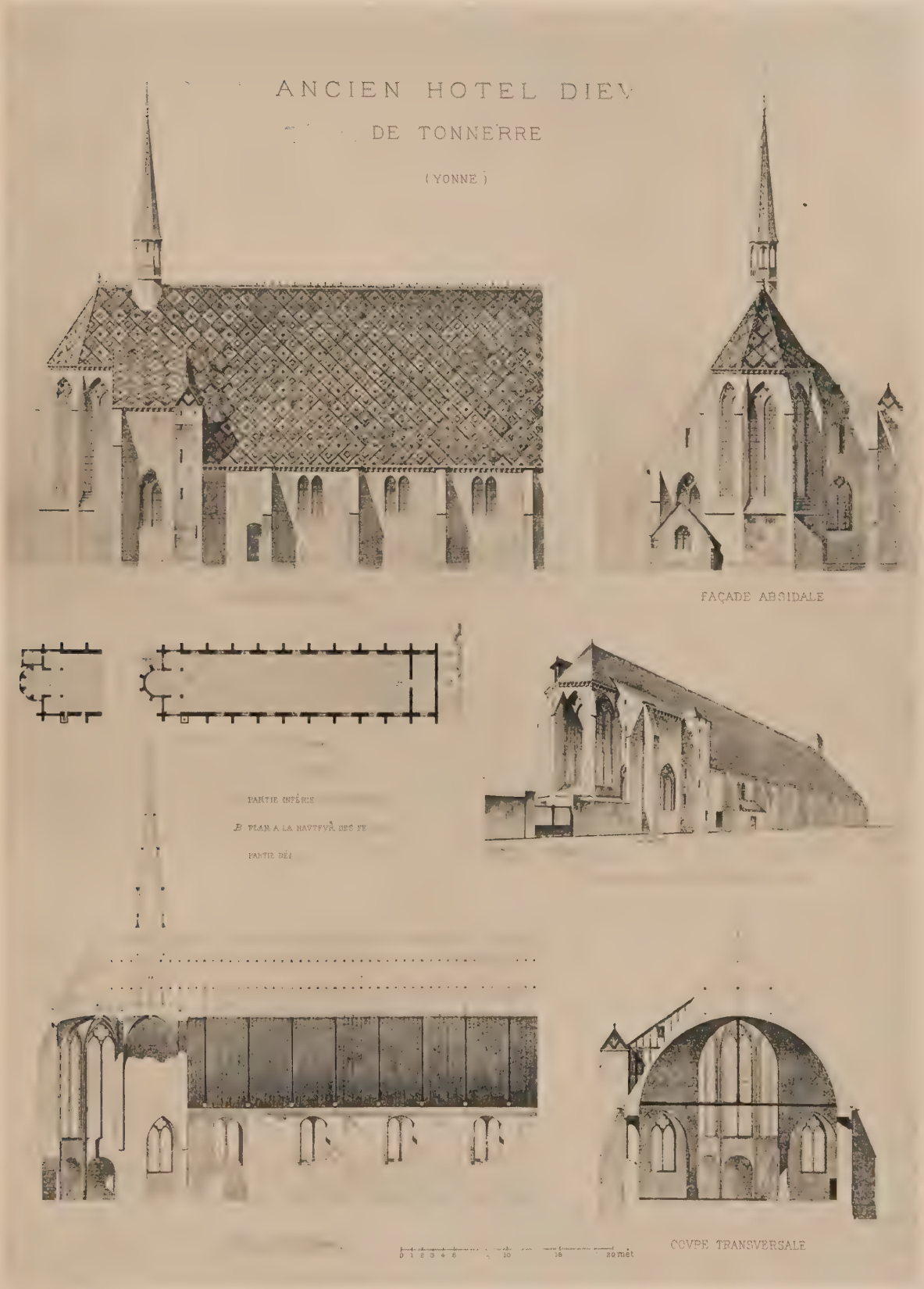
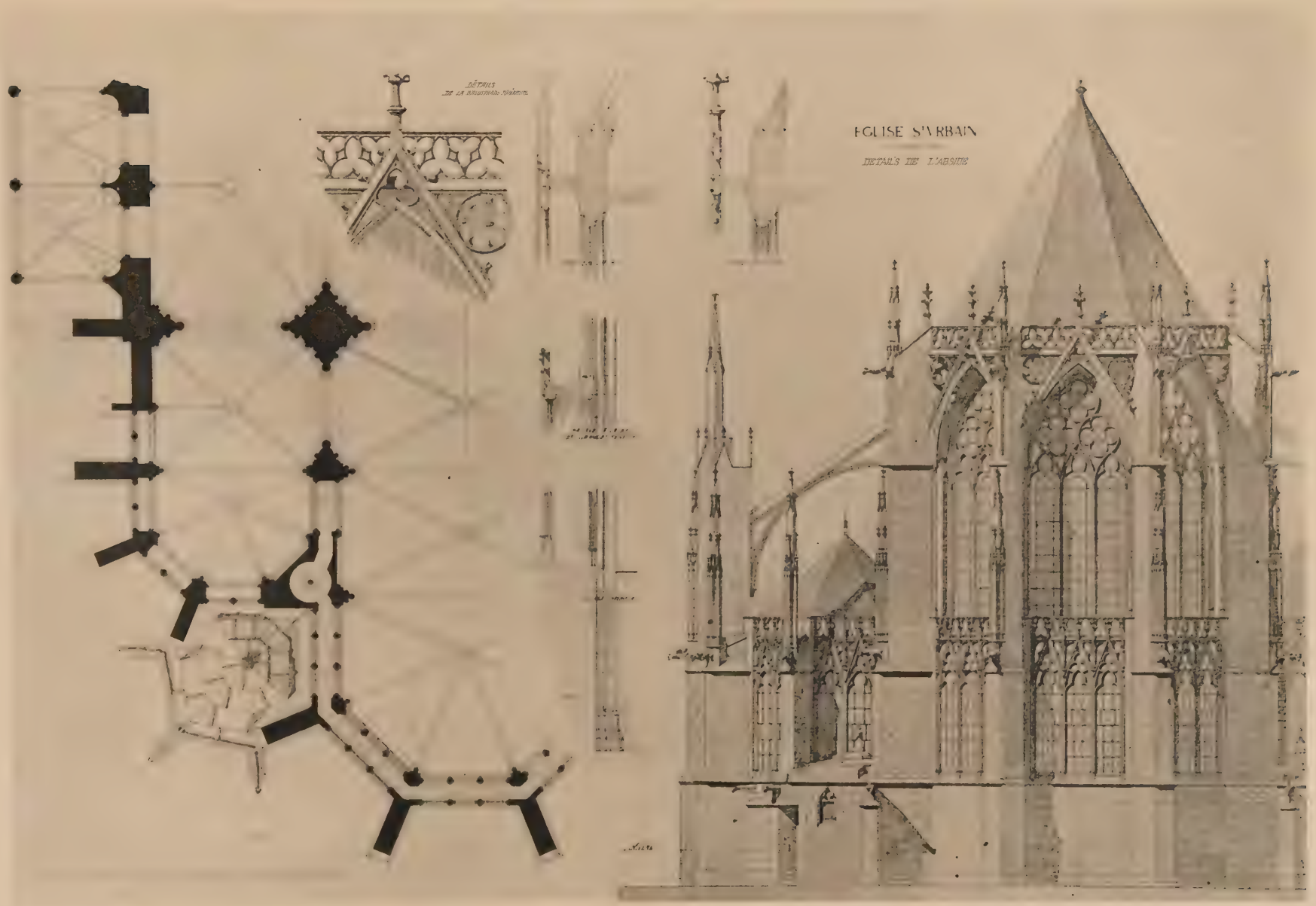


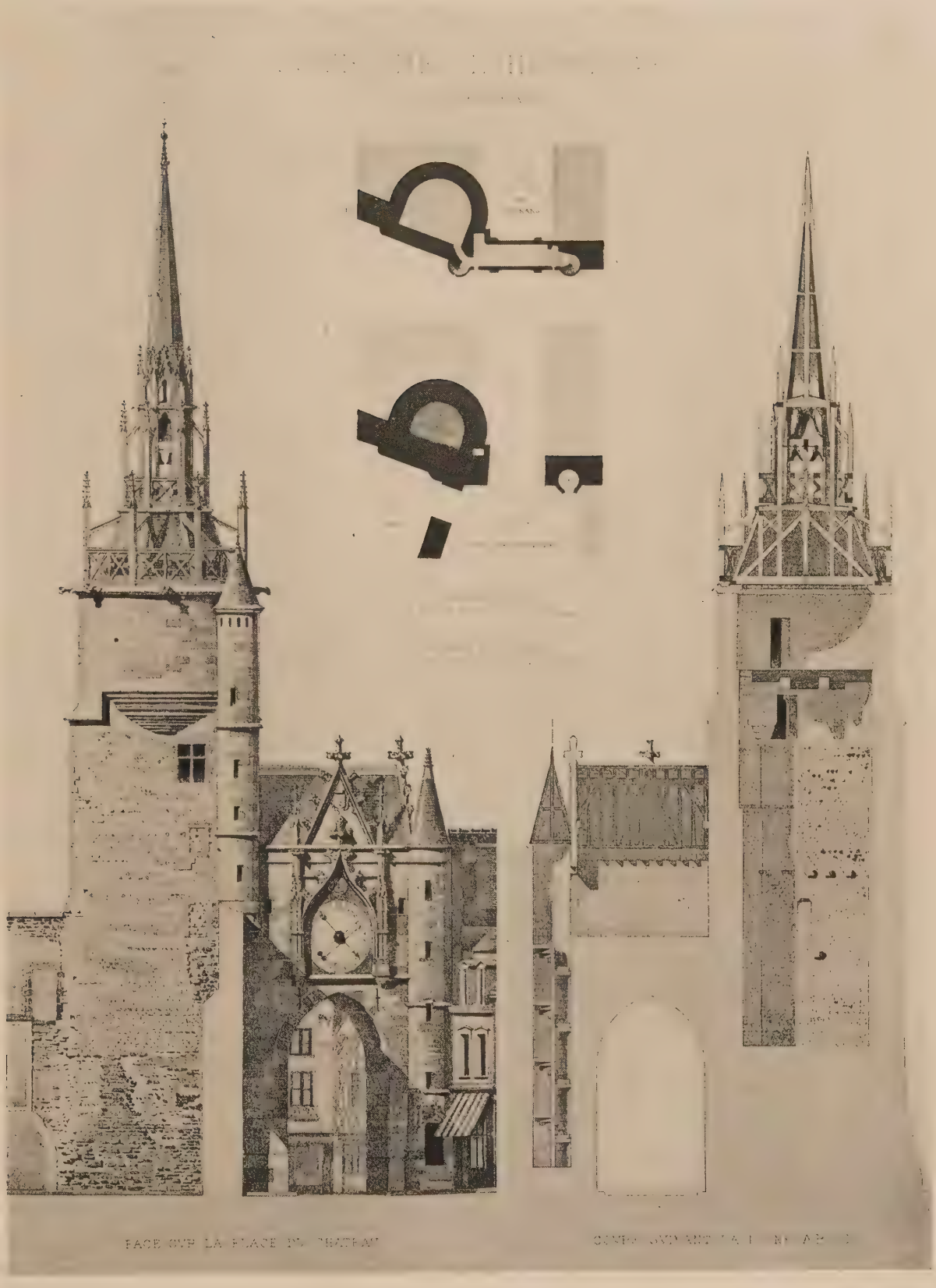
ANCIENNE SALLE SYNODALE DE L'ARCHEVÉCHÉ A SENS (YONNE)



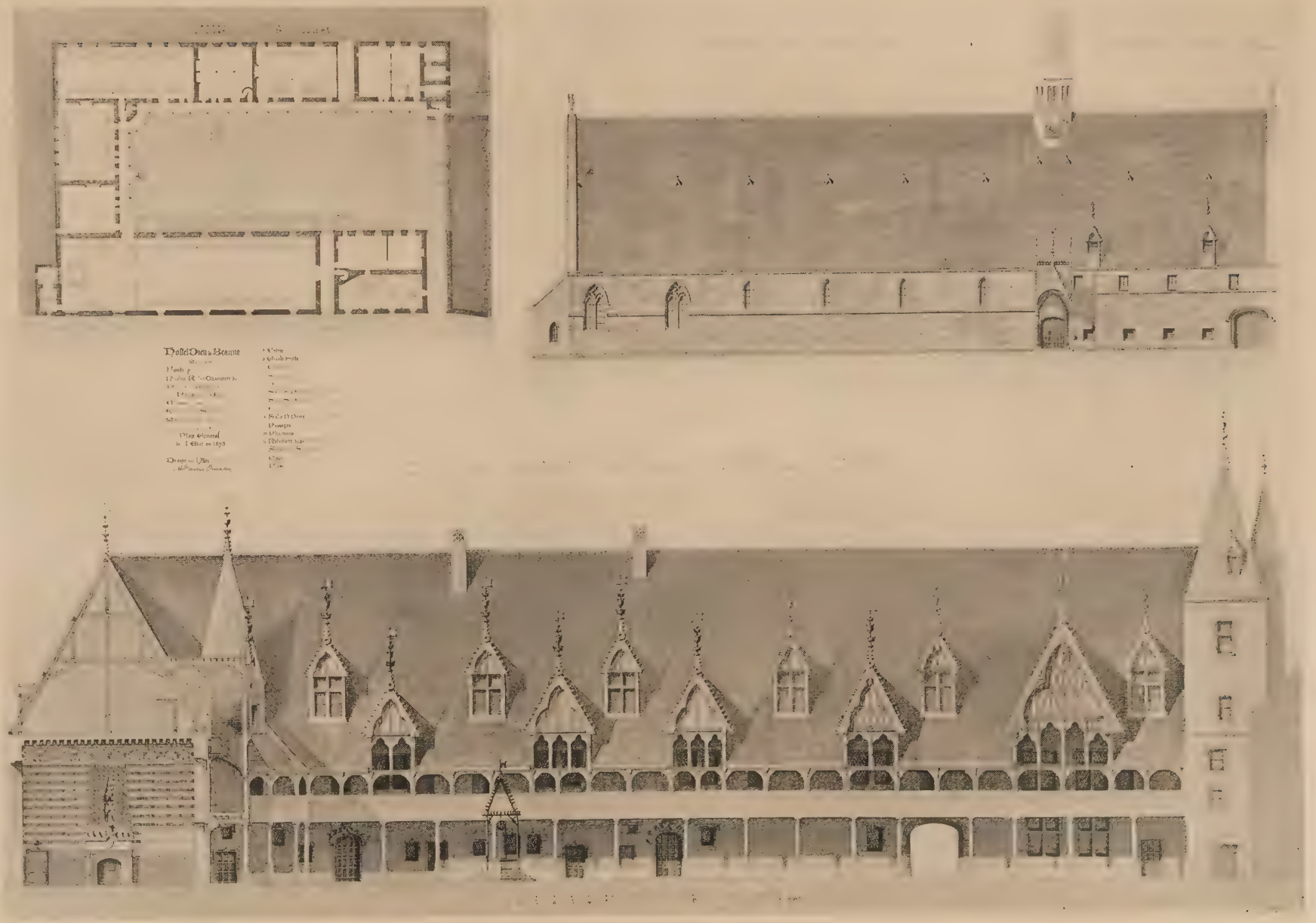
ANCIEN HÔTEL-DIEU DE TONNERRE (YONNE)



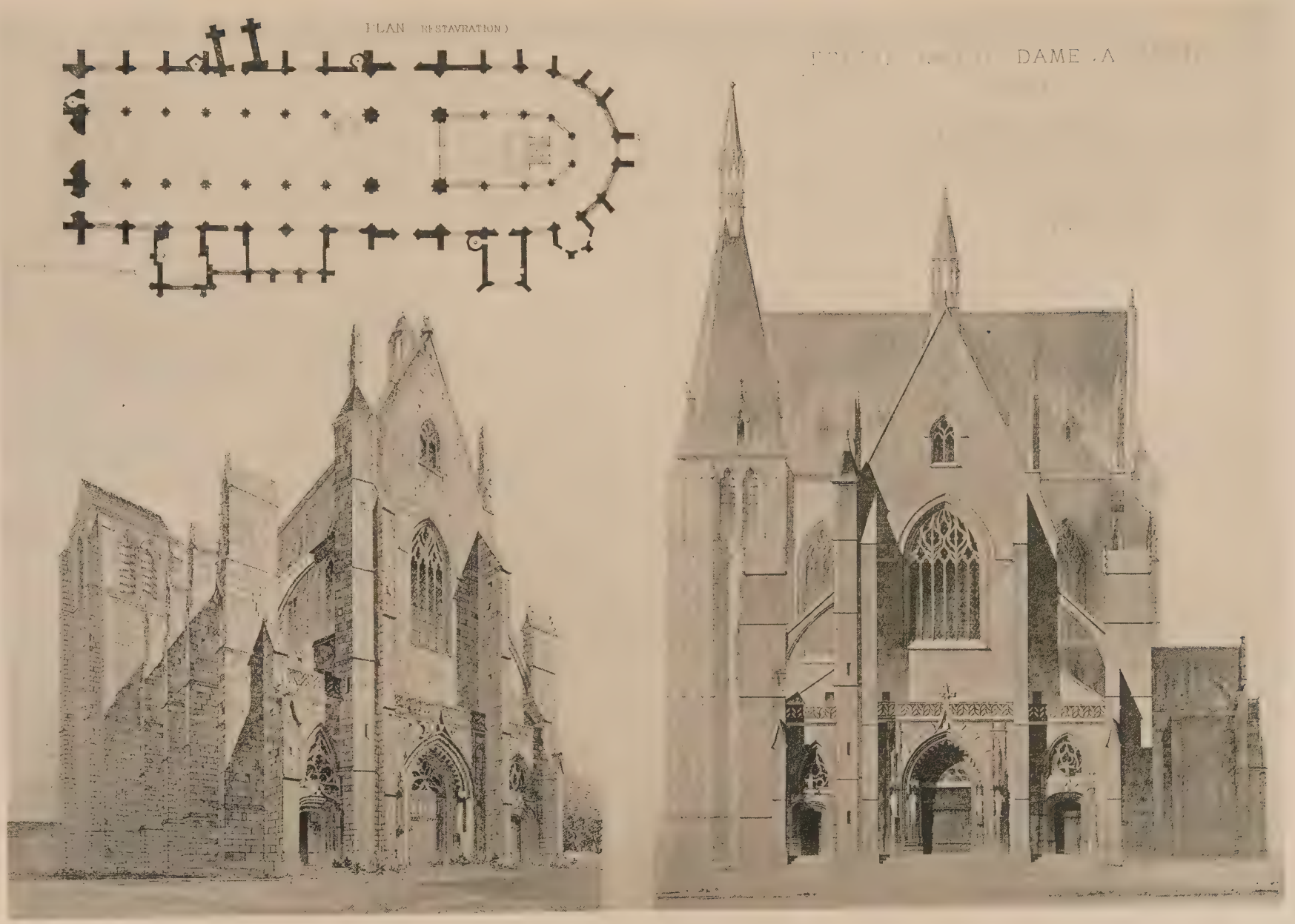
ÉGLISE ST. URBAIN À TROYES (AUBE)



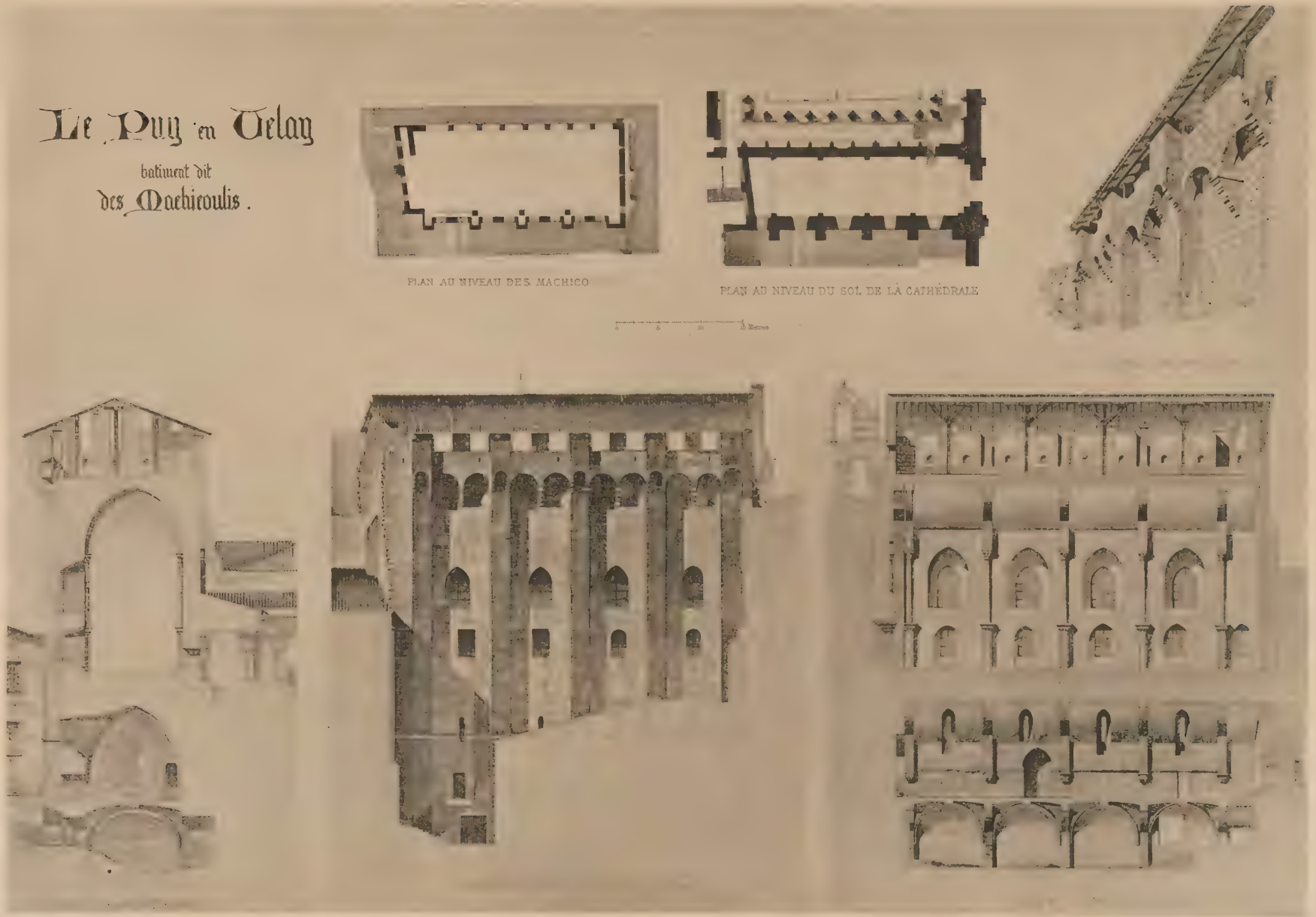
TOUR DE L'HORLOGE À AUXERRE (YONNE)



HÔTEL-DIEU DE BEAUNE (CÔTE-D'OR)

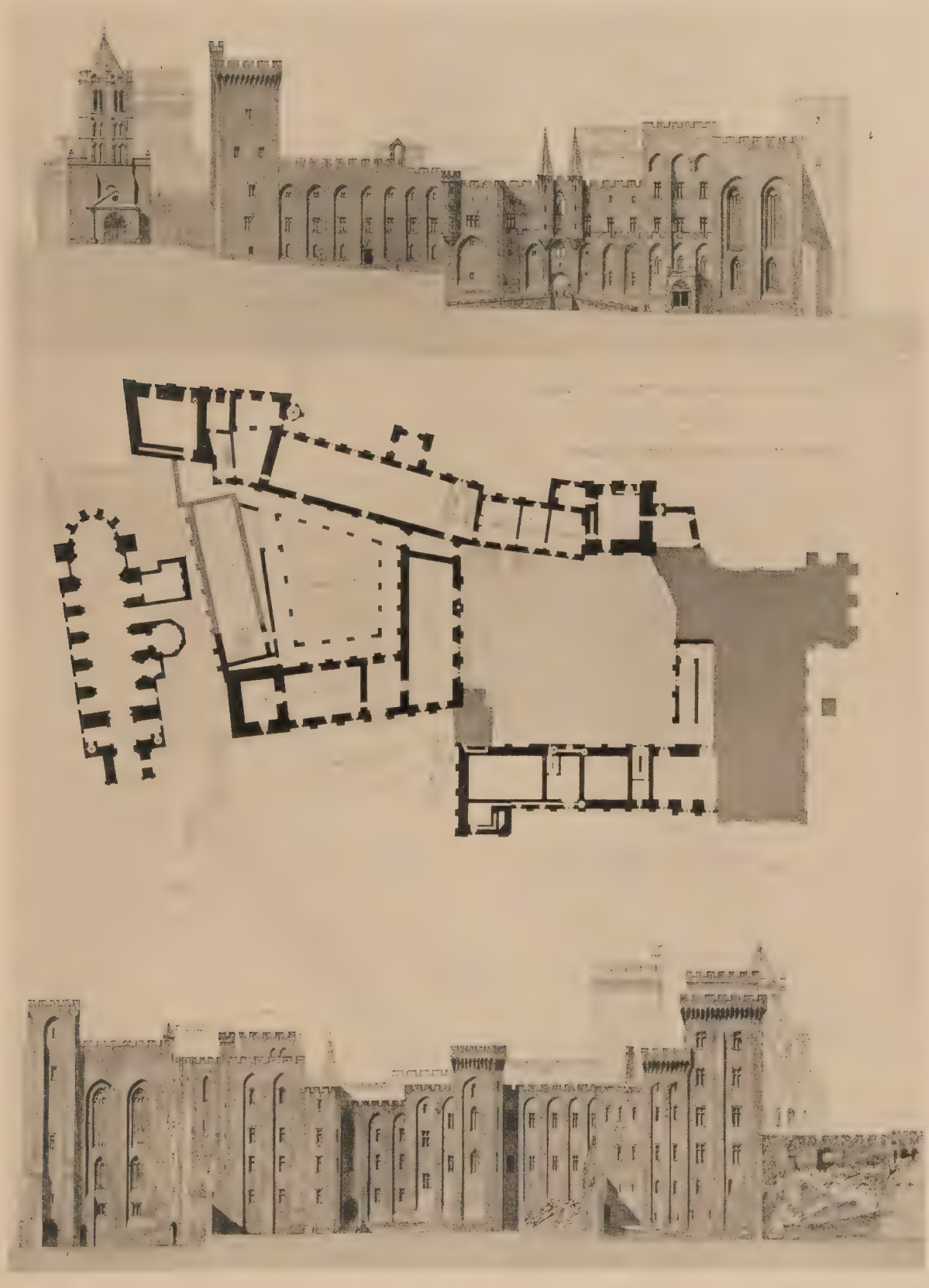


ÉGLISE NOTRE-DAME À CLÉRY (LOIRET)

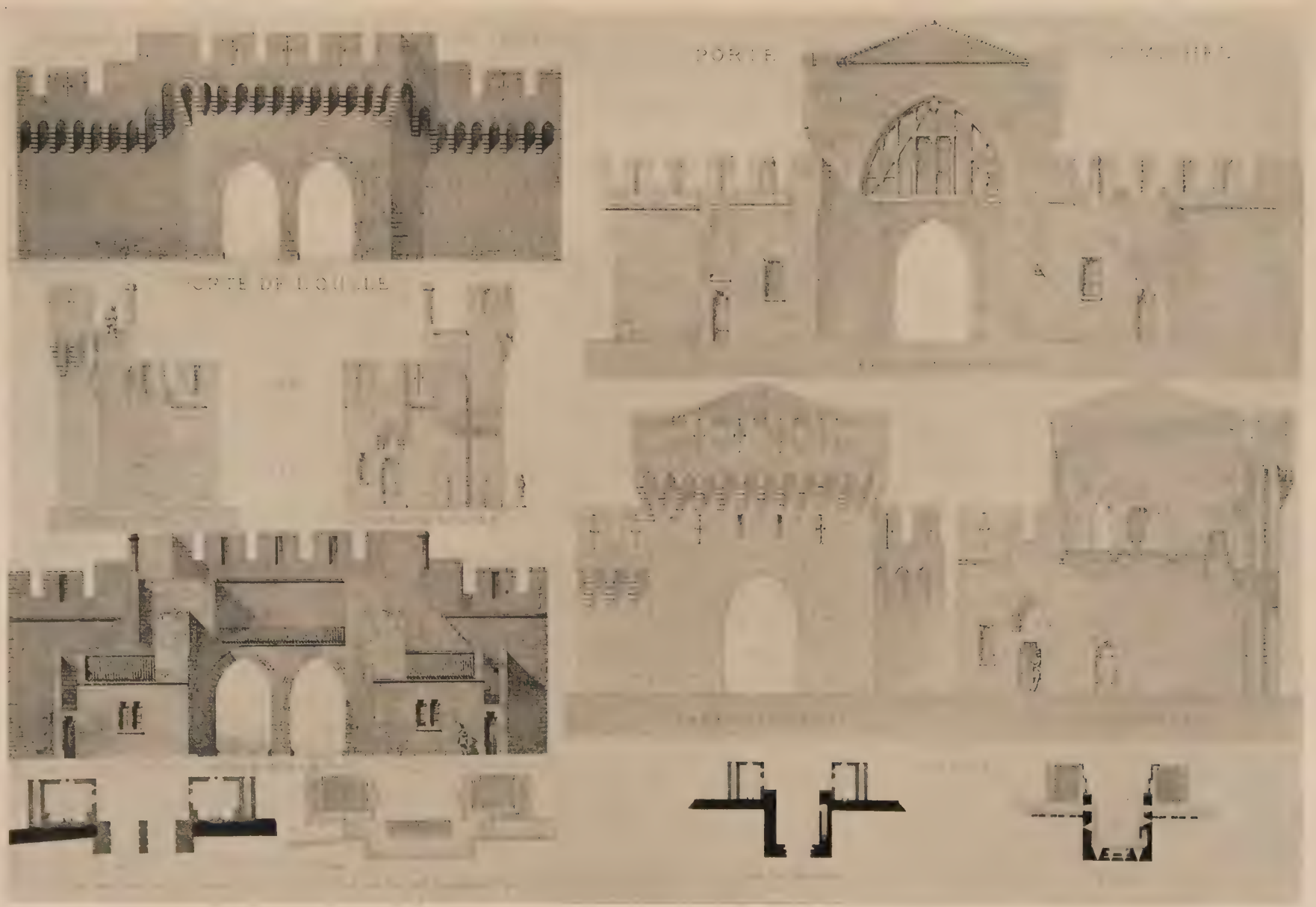


BÂTIMENT DIT DES MACHICOULIS (LE PUY EN VELAY)

CROIX EN LAVE DANS LE PUY-DE-DOME

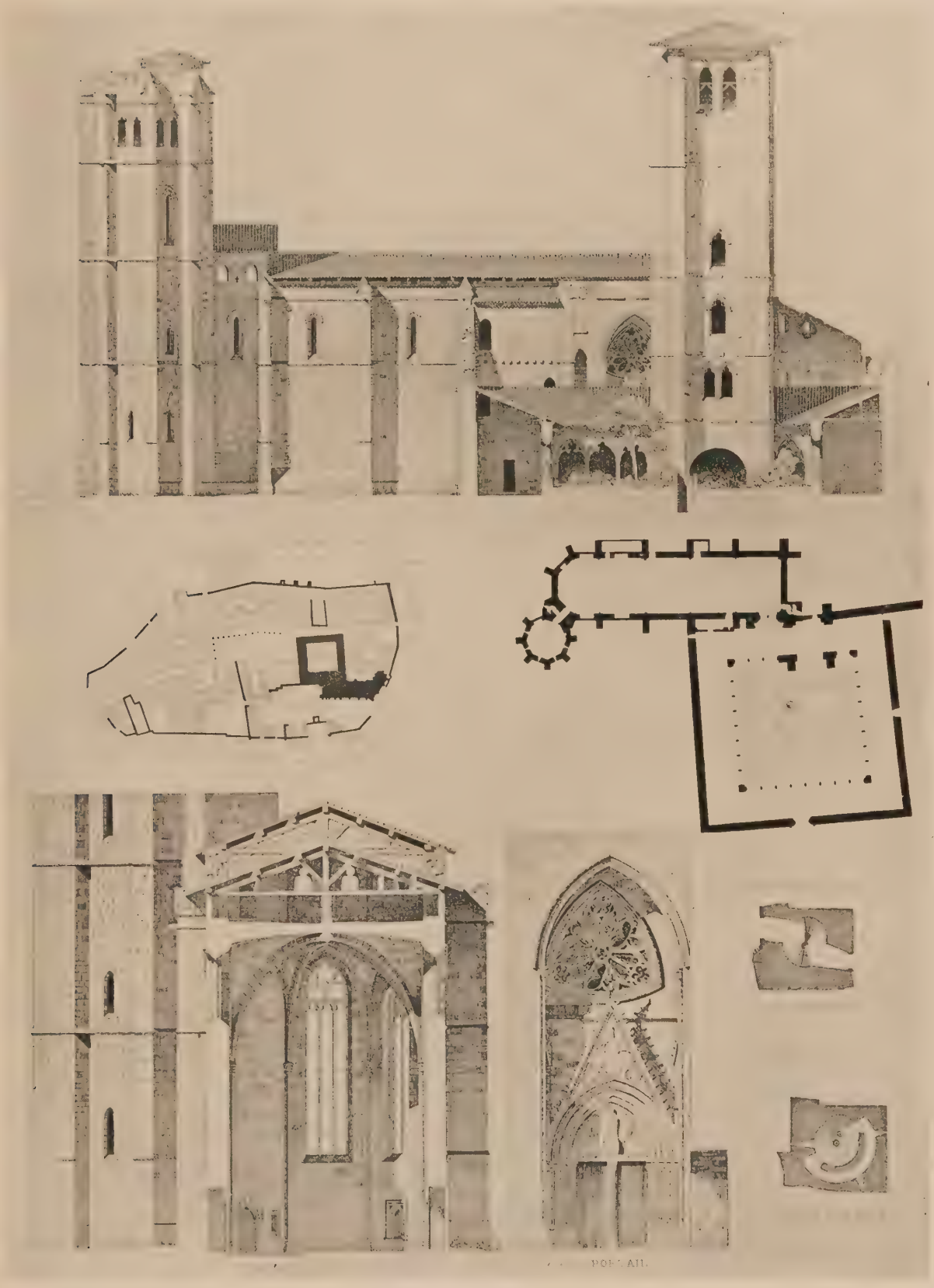


AVIGNON PALAIS DES PAPES (VAUCLUSE)



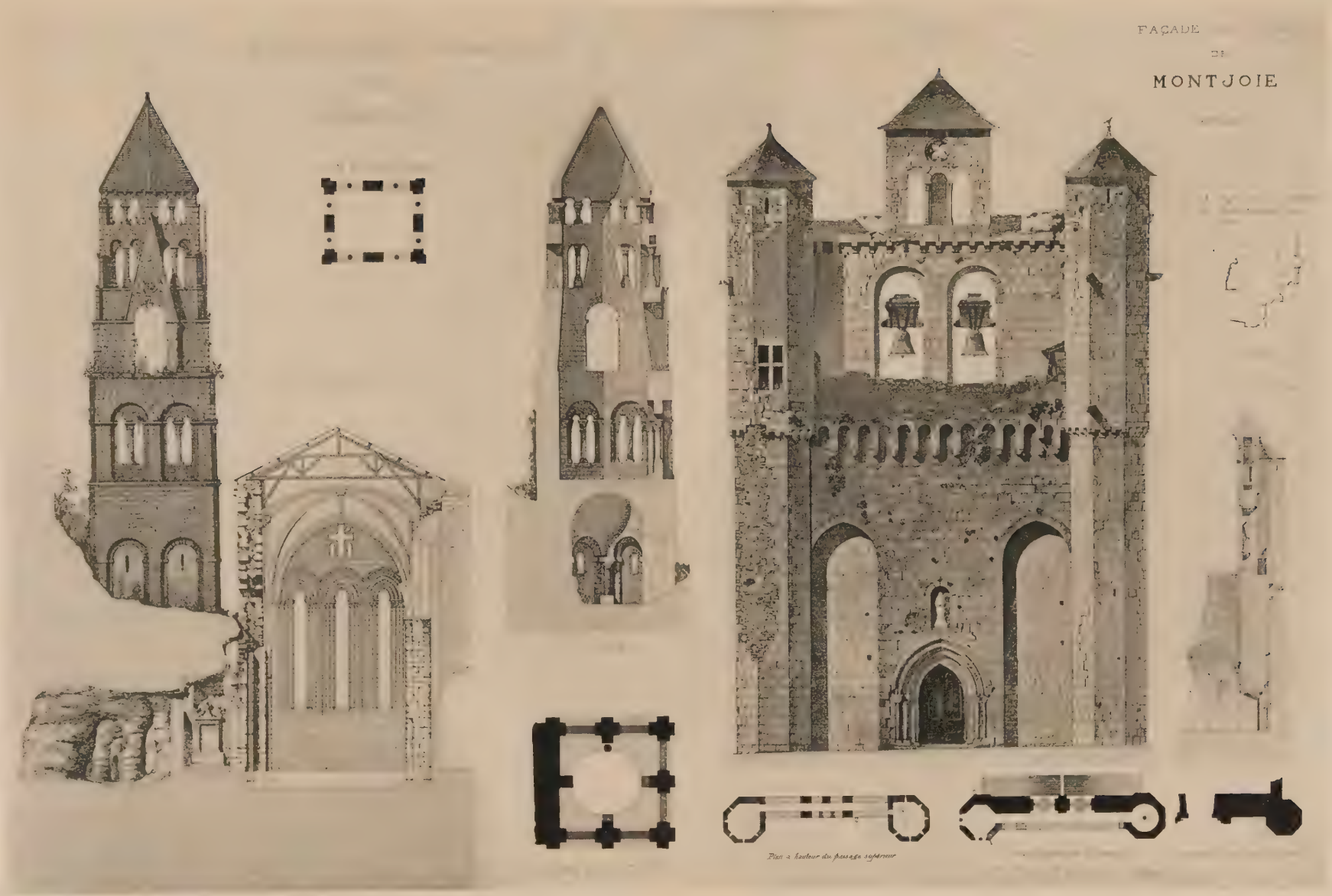
REMPARTS D'AVIGNON (VAUCLUSE)

ANCIENNE CATHÉDRALE SAINT NAZAIRE A BÉZIERS (HÉRAULT)



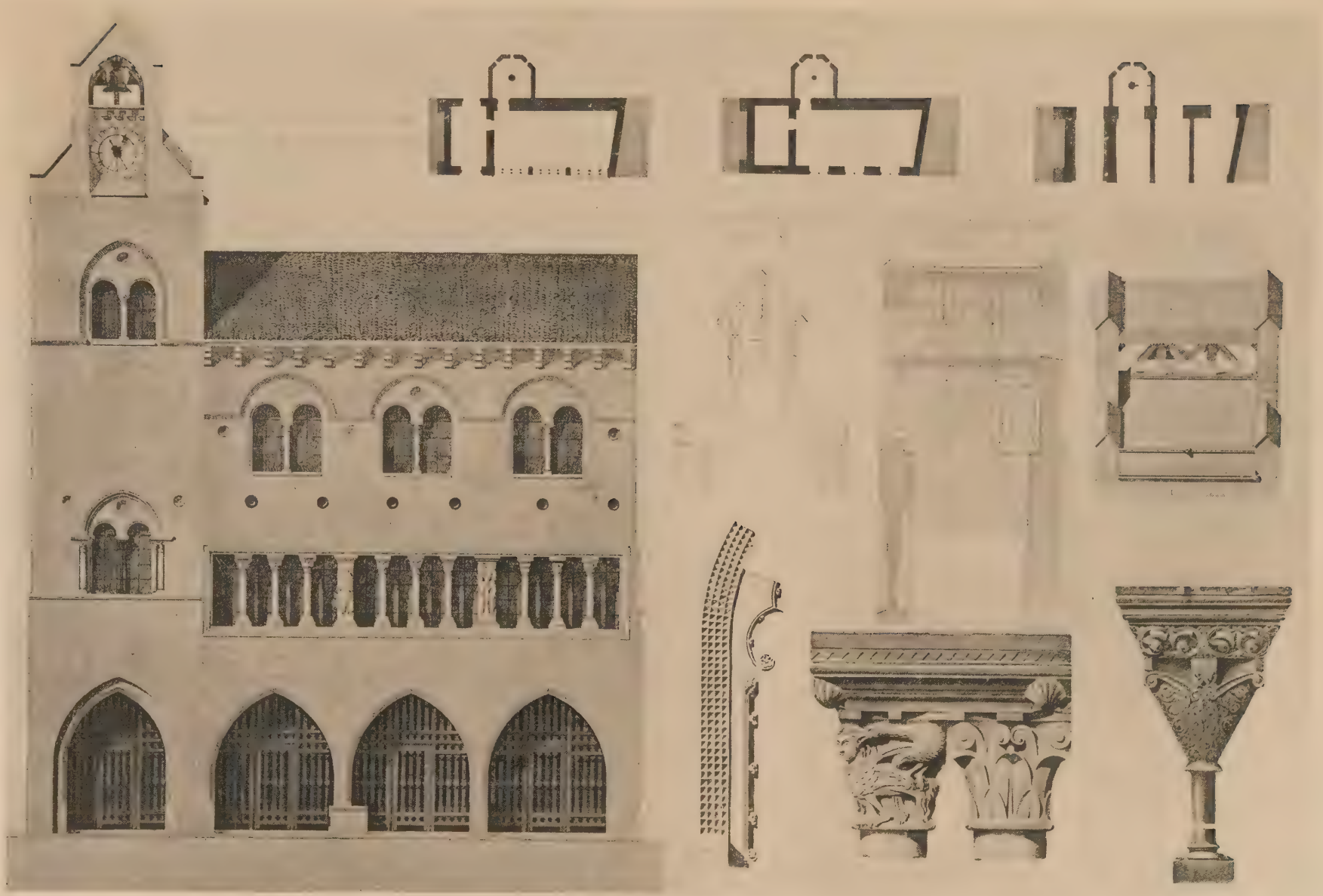
ÉGLISE DE LARROUMIEU (GERS)

LE COUVENT DES JACOBINS DE TOULOUSE (HAUTE-GARONNE)

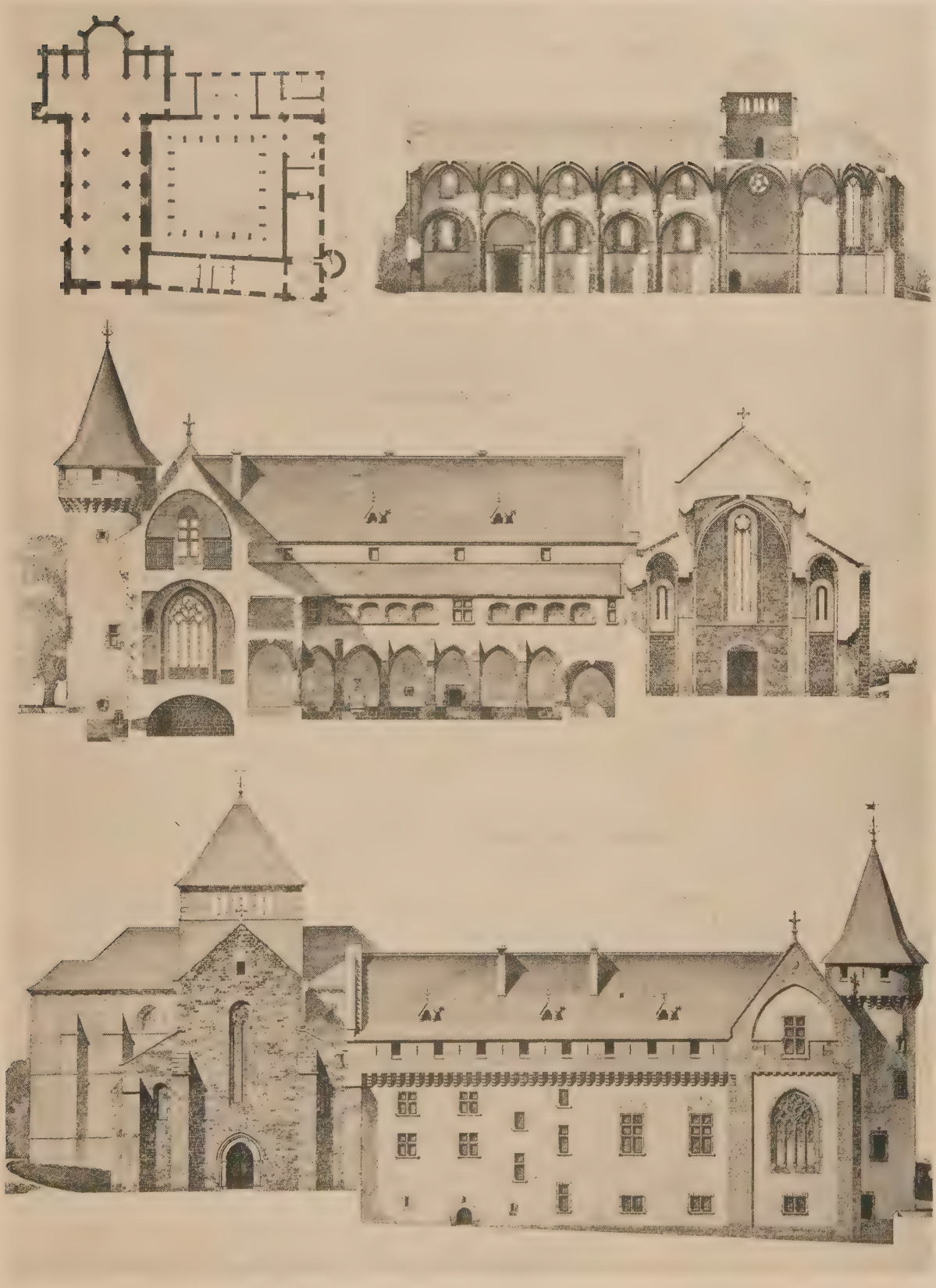


CLOCHER DE L'ÉGLISE DE BRANTÔME (DORDOGNE)

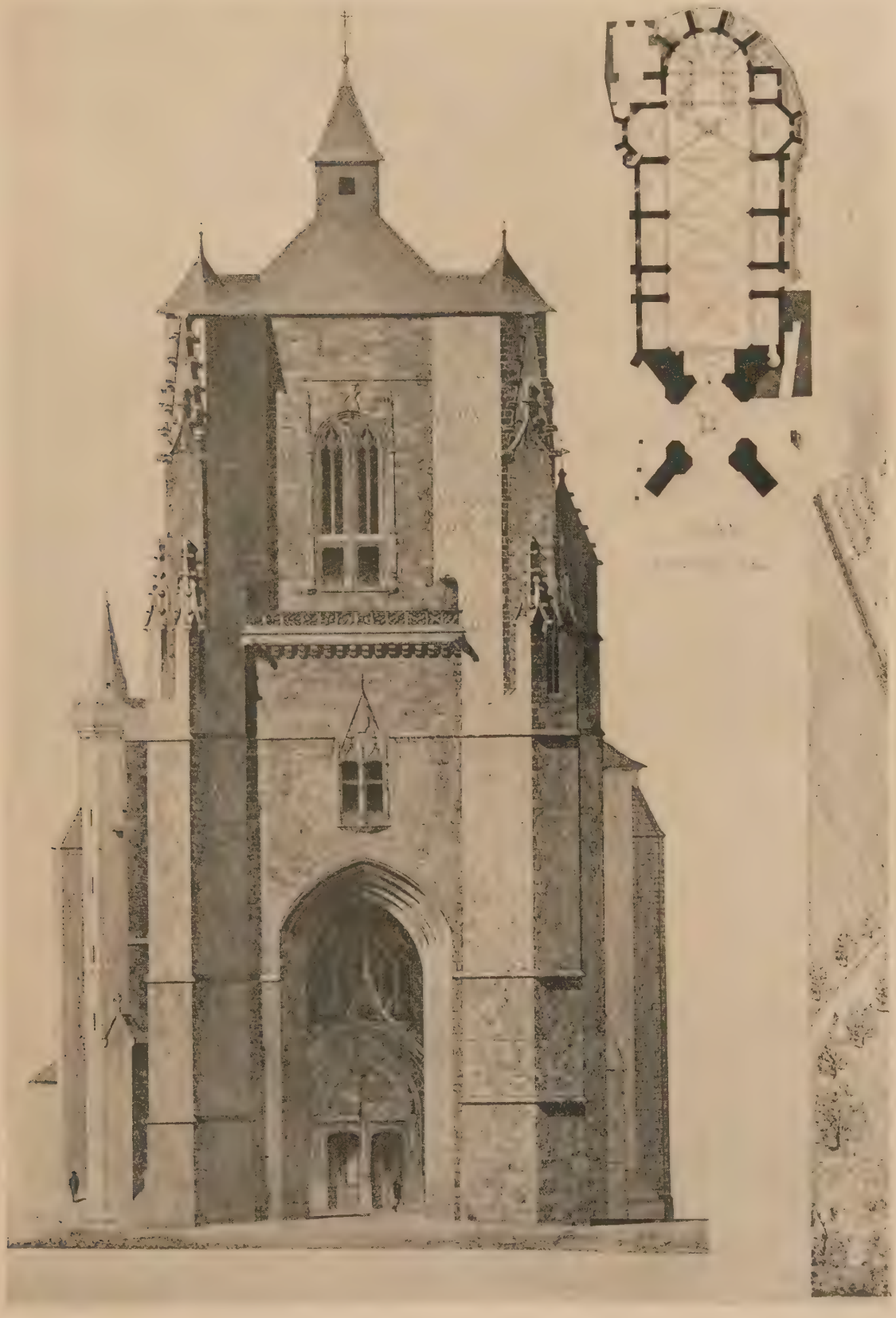
CLOCHER DE L'ÉGLISE DE MONTJOIE (ARIÈGE)



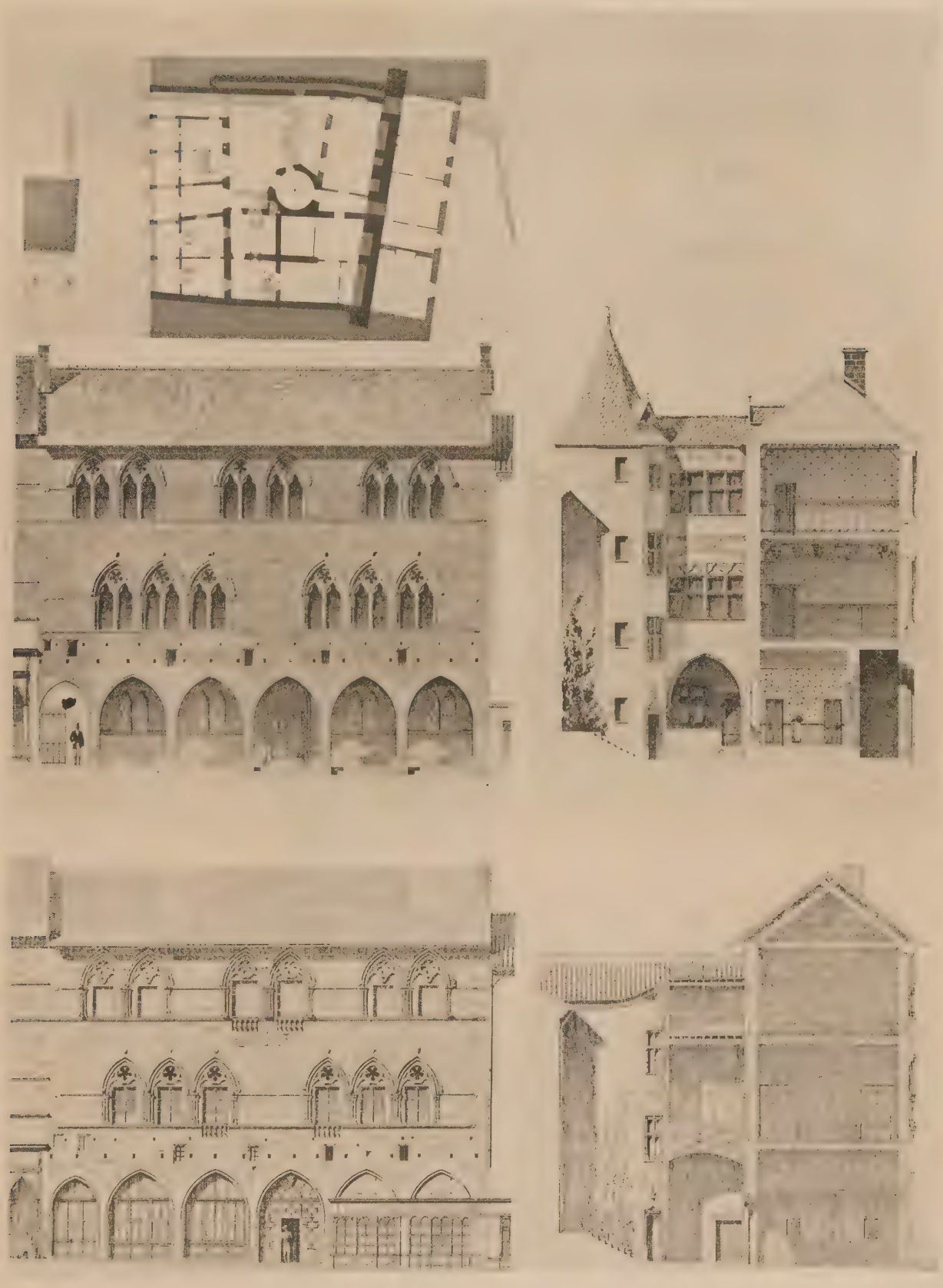
HÔTEL-DE-VILLE DE ST. ANTONIN (TARN ET GARONNE)



ANCIENNE ABBAYE DE LOC-DIEU (AVEYRON)



ÉGLISE DE VILLEFRANCHE (AVEYRON)



HÔTEL-DE-VILLE DE CORDES (TARN)